

# **ATHENIAN LITTLE-MASTER CUPS**

Published with the support of the Ceramica-Stiftung in Basel, Switzerland.

© Pieter Heesen 2011

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means without prior permission of the author. Contact the author at [pieter.heesen@planet.nl](mailto:pieter.heesen@planet.nl).

Distributed by Chairebooks, Amsterdam. The book is available through [\*\*www.booklooker.de\*\*](http://www.booklooker.de) or can be ordered directly by sending a mail to [\*\*chairebooks@kpnmail.nl\*\*](mailto:chairebooks@kpnmail.nl).

Printed by Drukkerij ter Burg Offset B.V., Alkmaar, the Netherlands.

ISBN / EAN 978-90-817340-0-4

*In memory of my parents*





## PREFACE

This is the updated version of my PhD thesis (2009). Literature up to April 2011 has been incorporated in this edition.

My thesis has a long history. After spending nine years at the University of Amsterdam, I left the academic world in 1988. I needed to broaden my horizons, literally. So I started to work ‘temporarily’ for KLM, Royal Dutch Airlines, and visited every continent. In the first few years, with lay-overs up to a week in cities as diverse as Khartoum and Sydney, Tokyo and Rio de Janeiro, Delhi and Anchorage, Karachi and New York, I learnt more about the real world than in all those years at university.

My passion for Greek ceramics, however, never ceased and I continued to update my database of Athenian little-master cups which I had started in preparation for study-trips under supervision of Jean-Jacques Maffre at the French excavations at Limenas, Thasos, in 1986 and 1987. I realized that I had the unique opportunity of seeing material in musea and collections all over the world, which many archaeologists had not. And I was not dependent of travelstipendia for it!

During my visits, numerous people have helped me find what I was looking for. I am grateful to the anonymous library staff of many institutions, who tirelessly brought me heavy volumes from which I often only wished to see a few pages or even one photo. For their warm hospitality and assistance during these visits I wish to thank the private collectors, registrars and curators of many collections: J. Gaunt and B. Westcoat (Atlanta), H.R. Götte (Photo-Archiv DAI, Athens), V. Slehoferova (Basel), U. Kästner (Berlin), J.J. Herrmann (Boston), C. Tytgat and N. Massar (Brussels), J.L. Theodor (Brussels), J. Dawson and L. Jenkins (Cambridge), B. Bungaard Rasmussen (Copenhagen), A.M. Esposito (Florence), C. Ewigleben (Hamburg), D.J.R. Williams (London), P. Cabrera (Madrid), M. Jentoft-Nilsen and M. True (Malibu), A.J.N.W. Prag (Manchester), A.J.S. Spawforth (Newcastle upon Tyne), J.R. Mertens and D. von Bothmer (New York), M. and J. Steinhardt (New York), M. Vickers (Oxford), D.C. Kurtz and T. Mannack (Beazley Archive, Oxford), M. Denoyelle and A. Coulié (Musée du Louvre, Paris), I. Aghion (Bibliothèque National, Cabinet des Médailles, Paris), A.M. Moretti and L. Falsini (Villa Giulia, Rome), A. Cambitoglou (Sydney), J.J.V.M. Derksen and P. Smiessing (Utrecht), M. Sannibale (Vatican), K. Gschwantler and A. Bernhard-Walcher (Vienna), W. Dobrowolsky (Warsaw), E. Mango (Zürich).

Others have kindly shared their valued opinion on various problems or provided me with information and photos, for which I am very grateful: G. Jurriaans-Helle (Amsterdam), A.A. Lemos (Athens; Rhodes material), M. Pipili (Athens), H.A. Shapiro (Baltimore), H.A. Cahn and J.-D. Cahn (Basel), I. Jucker (Bern), R. Blatter (Bolligen), W. Geominy (Bonn), F. Poiret (Boulogne-sur-Mer), A. Russmann (Brooklyn, N.Y.), C.W. Campbell (Bryn Mawr), A.J. Paul (Cambridge, Mass. and Tampa, FL.), T.J. Smith (Charlottesville, VA.; Berezan material), G. Paolucci (Chianciano Terme), G. Markoe and J. Reis (Cincinnati), J.C. Biers (Columbia, Mo.), E. Blanchegorge (Compiègne), K. Knoll (Dresden), E.A. Mackay (Durban), A.J. Clark (Encino), D. Graepler (Göttingen), Y. Tuna-Nörling (Heidelberg), E. Walde (Insbruck), A. Seiffert (Karlsruhe), K. Schauenburg and J. Raeder (Kiel), H.-P. Müller (Leipzig), V. Huber (Mainz; Privatsammlung, diss. Insbruck), K. Lapatin (Malibu), T. Walker (City Art Gallery, Manchester), A. M. Patrone (Matera), B. Fellmann and M. Steinhart (Munich), S. De Caro (Naples), M.H. Bikakis (New York; Naxos material), M. Bernheimer, Christie’s (New York), F.W. Price, Royal-Athena Galleries (New York), R.M. Keresey, Sotheby’s (New York), E.A. Feruglio (Perugia), A.B. Brownlee (Philadelphia), M.J. Padgett (Princeton), A. Mura Sommella (Musei Capitolini, Rome), S.P. Boriskovkaya (St. Petersburg), K. Göransson (Stockholm), G. Voza (Syracuse), J. Castillon (Toulouse), J.A. Webb and H. Williams (Vancouver), A. Switek (Muzeum Palac w Wilanow, Warsaw), J.H. Oakley (Williamsburg), I. Wehgartner (Würzburg), M. Petropoulos (Zürich).

My ever-growing database turned out to be a valuable resource when in 1996 Herman Brijder, the ‘promotor’ of this dissertation, invited me to publish the Athenian little-masters in the Allard Pierson Museum for the second volume of the CVA of Amsterdam. He also introduced me to the private collector J.L. Theodor, a contact which resulted in the publication of his collection. I thank Herman for keeping in touch over the years and for encouraging me to share my knowledge of

Athenian little-master cups with the readers of this publication. His great knowledge of Siana cups, his comments on the first draft of my dissertation and his many suggestions have, no doubt, improved the final result enormously, for which I am very grateful.

I have had my doubts whether my research was perhaps too ‘old-fashioned’ and more art-historical than archaeological, primarily concentrating on the producers of the cups rather than on the users. However, I have found that without knowledge of the producers and knowledge of a very large corpus of cups, it is impossible to study consumption patterns.

A disadvantage of working outside the academic world is that one not only does not hear the latest gossip over a coffee, but often also receives news about, e.g., conferences too late; nor has one the opportunity of passing through the library weekly to glance at the new acquisitions and journals. Working outside the academic world also meant, or so I thought, that there were no possibilities for a paid sabbatical, which is essential, if one wants to finish a study like this. In 2007, however, while surfing the internet for possible grants to finance an unpaid leave from my job, I found the possibility of a replacement subsidy from NWO (the Netherlands Organisation for Scientific Research), designed especially for researchers working outside the academic world. KLM readily cooperated and within months, my application for such a subsidy was granted, so that I had six months to write the first draft of my dissertation. It took another 12 months to complete it in the way it now lies in front of the reader.

B. Kreuzer, N. Malagardis and H. Mommsen have graciously provided me with the manuscripts of forthcoming articles, which contained valuable information for my research. H. Mommsen also read the drafts of the chapters on Phrynos and Exekias, and enriched these with her meticulous insights. I wholeheartedly thank them for their help.

Vital assistance came from Loes Opgenhaffen, who skilfully digitalized my profile drawings. Vincent Tosto corrected my English and gave useful suggestions for improving the final text. The publication of this dissertation has been made possible by a generous grant of the Ceramica-Stiftung in Basel.

Three colleagues, who have become good friends, deserve extra attention here: Joan Haldenstein, Charles Hupperts and Mario Iozzo. We have discussed my ongoing project many times and they kept encouraging me to continue. Joan was always willing to share her opinion with me on the cups, Charles shared his broad knowledge of the ancient world with me and Mario always succeeded in bringing to light cups which were unknown to me. Their support has been a great stimulant to finish this study.

Finally, no one could have been more supportive than my partner, Martin Stoelinga. Had he not put up with me and my cups the way he did, this book would never have been completed. He deserves all the credits for the fulfillment of this task, any mistakes are mine.

Pieter Heesen  
Amsterdam, May 2011

## CONTENTS

### INTRODUCTION (figs. 1-2)

Approach	1
History of scholarship	2
Types of little-master cup	4
Shape	4
Decorative scheme	6
High-stemmed foot with flat, disk-like base	9
Bowl with offset lip	10
Miniature style	10
Handle-palmettes	11
Decorative schemes	12
Experiments leading to the little-master cup	12
The earliest lip- and band-cups	13
Conclusions	14
<b>DIMENSIONS</b>	15
Absolute dimensions of lip-cups and band-cups	15
Relative dimensions of lip-cups and band-cups	15
<b>BEAZLEY'S TERMS FOR DECORATIVE SCHEMES</b>	15

### 1. EUCHEIROS, EUCHEIROS PAINTER, A SON OF EUCHEIROS, A PAINTER NEAR KLEITIAS, SONDROS, SONDROS PAINTER AND SOKLES, SOKLES PAINTER (nos. 1-49; pls. 1-12)

#### 1.1 EUCHEIROS, EUCHEIROS PAINTER, c. 560/45 BC (nos. 1-13; figs. 3-10; pls. 1-6c)

Introduction	16
Shape and dimensions	17
Inscriptions	18
Interior decoration	20
Mythological subjects	20
Non-mythological subjects	21
Exterior decoration	23
Mythological subjects	23
Non-mythological subjects	24
Ornaments	25
Provenance and chronology	25
Concluding remarks	26

#### 1.2 MANNER OF THE EUCHEIROS PAINTER, c. 550/45 BC (nos. 14-19; figs. 11-12; pls. 6d-8d)

Introduction	27
Shape and dimensions	27
Inscriptions	27
Interior decoration	28
Mythological subjects	28
Non-mythological subjects	28
Exterior decoration	28
Mythological subjects	28
Non-mythological subjects	29
Ornaments	29
Provenance and chronology	29

#### 1.3 A SON OF EUCHEIROS, c. 550/40 BC (no. 20; pl. 8e)

#### 1.4 A PAINTER NEAR KLEITIAS, c. 560/50 BC (no. 21; pl. 9a)

#### 1.5 SONDROS, SONDROS PAINTER, 560/40 BC (nos. 22-33; figs. 13-14; pl. 9b-e)

Introduction	31
Shape and dimensions	32
Inscriptions	32
Interior decoration	33
Mythological subjects	33
Ornaments	33

Provenance and chronology	34
Concluding remarks	35
<b>1.6 SOKLES, SOKLES PAINTER, 555/35 BC</b> (nos. 34-49; figs. 15-19; pls. 10-12)	
Introduction	35
Shape and dimensions	36
Inscriptions	37
Interior decoration	37
Mythological subjects	37
Non-mythological subjects	38
Exterior decoration	39
Ornaments	39
Provenance and chronology	39
Concluding remarks	40
<b>2. XENOKLES, XENOKLES PAINTER, MULE PAINTER, PAINTER OF THE DEEPDENE CUP, POTTER AND PAINTER OF LONDON B 425</b> (nos. 50-92; pls. 13-27)	
Introduction	41
<b>2.1. XENOKLES, XENOKLES PAINTER, c. 555/40 BC</b> (nos. 50-83; figs. 20-27; pls. 13-23b)	
Shape and dimensions	42
Inscriptions	43
Interior decoration	44
Mythological subjects	45
Non-mythological subjects	46
Exterior decoration	47
Mythological subjects	47
Non-mythological subjects	48
Ornaments	48
<b>2.2. XENOKLES, MULE PAINTER, c. 555/50 BC</b> (nos. 84-85; figs. 28-30; pls. 23c-24)	
Introduction	49
Shape and dimensions	49
Inscriptions	50
Figurework, style and decorative system	50
Interior decoration	50
Mythological subjects	50
Non-mythological subjects	50
Exterior decoration	51
Ornaments	51
<b>2.3 PAINTER OF THE DEEPDENE CUP, c. 555/50 BC</b> (no. 86; pl. 25a-b)	
Introduction	51
Interior decoration	51
Exterior decoration	52
<b>2.4. POTTER AND PAINTER OF LONDON B 425, c. 550/40 BC</b> (nos. 87-92; figs. 31-34; pls. 25c-27)	
Shape and dimensions	53
Inscriptions	54
Interior decoration	54
Mythological subjects	54
Exterior decoration	56
Mythological subjects	56
Non-mythological subjects	56
Ornaments	57
Provenance and chronology	57
Concluding remarks	58
<b>3. PHRYNOS, PHRYNOS PAINTER, TORGIANO PAINTER, c. 560/540 BC</b> (nos. 93-105; figs. 35-39; pls. 28-31)	
Introduction	60
Shape and dimensions	61
Inscriptions	62

Interior decoration	63
Mythological subjects	63
Non-mythological subjects	64
Exterior decoration	64
Mythological subjects	64
Non-mythological subjects	67
Ornaments	68
Provenance and chronology	69
Concluding remarks	69

#### **4. ARCHIKLES, ARCHIKLES PAINTER, PAINTER OF MUNICH 2243, GLAUKYTES, PAINTER OF LOUVRE F 51 (nos. 106-17; pls. 32-37)**

Introduction	72
<b>4.1 ARCHIKLES, ARCHIKLES PAINTER, c. 560/50 BC (nos. 106-9; figs. 40-42; pls. 32-33)</b>	
Shape and dimensions	73
Inscriptions	73
Interior decoration	74
Exterior decoration	75
Ornaments	75
Provenance and chronology	75
<b>4.2 ARCHIKLES AND GLAUKYTES, PAINTER OF MUNICH 2243, c. 550/45 BC (no. 110; figs. 43-44; pl. 34)</b>	
Introduction	75
Shape and dimensions	75
Inscriptions	76
Exterior decoration	78
Ornaments	79
Provenance and chronology	80
<b>4.3 GLAUKYTES, PAINTER OF LOUVRE F 51, c. 550/40 BC (nos. 111-17; figs. 45-49; pls. 35-37)</b>	
Introduction	80
Shape and dimensions	81
Inscriptions	82
Interior decoration	82
Non-mythological subjects	84
Exterior decoration	85
Ornaments	87
Provenance and chronology	87
Concluding remarks	88

#### **5. EXEKIAS, PAINTER OF LOUVRE F 54, c. 555/50 BC (nos. 118-23; figs. 50-54; pls. 38-40b)**

Introduction	89
Shape and dimensions	90
Inscriptions	91
Interior decoration	91
Exterior decoration	92
Ornaments	93
Provenance and chronology	94
Concluding remarks	94

#### **6. TALEIDES, TALEIDES PAINTER, c. 550/40 BC (nos. 124-31, figs. 55-58; pls. 40c-42)**

Introduction	96
Shape and dimensions	97
Inscriptions	97
Interior decoration	98
Exterior decoration	99
Mythological subjects	99
Non-mythological subjects	99
Ornaments	100

Provenance and chronology	100
Concluding remarks	100
<b>7. HERMOGENES, HERMOGENES PAINTER, TLEMPOLEMOS, SAKONIDES, GROUP OF BERLIN 1803, THRAX, HISCHYLOS, STROIBOS PAINTER</b> (nos. 132-209; pls. 43-59)	
<b>7.1 HERMOGENES, HERMOGENES PAINTER, c. 555/35 BC</b> (nos. 132-67; figs. 59-63, 78a; pls. 43-49b)	
Introduction	102
Shape and dimensions	103
Inscriptions	104
Interior decoration	104
Exterior decoration	105
Ornaments	109
Provenance and chronology	110
<b>7.2 TLEMPOLEMOS, SAKONIDES, c. 545/30 BC</b> (nos. 168-90; figs. 64-68, 70a-c, 78b; pls. 49c-53); <b>KAULOS, SAKONIDES, c. 535/30 BC</b> (no. 191; figs. 69, 70d; pl. 54a-b)	
Introduction	111
Shape and dimensions	113
Inscriptions	114
Interior decoration	115
Exterior decoration	115
Mythological subjects	115
Non-mythological subjects	117
Ornaments	118
Provenance and chronology	118
<b>MANNER OF SAKONIDES, c. 540/30 BC</b> (nos. 192-95; fig. 78c-d; pls. 54c-55d)	119
<b>7.3 GROUP OF BERLIN 1803, c. 540/30 BC</b> (nos. 196-97; fig. 78e; pl. 56a-b)	119
<b>7.4 THRAX, STROIBOS PAINTER, c. 535/30 BC</b> (no. 198; figs. 71-72; pl. 56c-d)	
Introduction	120
Shape and dimensions	120
Inscriptions	120
Ornaments	120
Provenance and chronology	121
<b>7.5 HISCHYLOS, STROIBOS PAINTER, c. 535/30 BC</b> (nos. 199-200; figs. 73-74; pl. 57)	
Introduction	121
Shape and dimensions	122
Inscriptions	122
Exterior decoration	122
Ornaments	123
Provenance and chronology	123
<b>7.6 STROIBOS PAINTER, c. 535/25 BC</b> (nos. 201-6; figs. 75-77, 78f; pls. 58-59b)	
Introduction	124
Shape and dimensions	124
Inscriptions	124
Exterior decoration	126
Ornaments	127
Provenance and chronology	127
<b>POSSIBLY BY THE STROIBOS PAINTER</b> (nos. 207-8)	127
<b>MANNER OF STROIBOS PAINTER, c. 535/30 BC</b> (no. 209)	127
Concluding remarks	127
<b>8. NEANDROS, NEANDROS PAINTER, AMASIS PAINTER, OAKESHOTT PAINTER</b> (nos. 210-35; pls. 60-66)	
<b>8.1 NEANDROS, NEANDROS PAINTER, c. 555/540, and AMASIS PAINTER, c. 550/40 BC</b> (nos. 210-16; figs. 79-82; pls. 60-61b)	
Introduction	130
Shape and dimensions	130
Inscriptions	131
Interior decoration	132

Exterior decoration	132
Ornaments	134
Provenance and chronology	134
<b>8.2 AMASIS, AMASIS PAINTER, c. 550/40 BC</b> (nos. 217-29; figs. 83-86; pls. 61c-65b)	
Introduction	135
Shape and dimensions	136
Inscriptions	137
Exterior decoration	137
Ornaments	143
Provenance and chronology	143
<b>8.3 OAKESHOTT PAINTER, c. 545/30 BC</b> (nos. 230-35; fig. 87; pls. 65c-66e)	
Introduction	143
Shape and dimensions	144
Inscriptions	145
Interior decoration	145
Exterior decoration	146
Ornaments	147
Provenance and chronology	148
Concluding remarks	148
<b>9. EPITIMOS, EPITIMOS PAINTER, LYDOS, NIKOSTHENES, BMN PAINTER, ANAKLES, ANAKLES PAINTER</b> (nos. 236-61; pls. 67-75)	
Introduction	149
<b>9.1 EPITIMOS, EPITIMOS PAINTER, c. 550/35 BC</b> (nos. 236-42; figs. 78g-j, 87-93; pls. 67-70c)	
Shape and dimensions	153
Inscriptions	154
Interior decoration	155
Mythological subjects	155
Non-mythological subjects	156
Exterior decoration	157
Mythological subjects	157
Non-mythological subjects	158
Ornaments	159
Epitimos Painter or Lydos	161
Provenance and chronology	161
<b>EPITIMOS, MANNER OF EPITIMOS PAINTER, c. 540 BC</b> (no. 243; fig. 94; pl. 70d-e)	162
<b>9.2 LYDOS, c. 550/40 BC</b> (no. 244; pl. 71a)	163
<b>MANNER OF LYDOS, c. 540 BC</b> (no. 245; pl. 71b)	163
<b>9.3 NIKOSTHENES, LYDOS, c. 545 BC</b> (no. 246; pl. 71d-e)	164
<b>9.4 NIKOSTHENES, c. 545/40 BC</b> (no. 247)	165
<b>9.5 NIKOSTHENES, BMN PAINTER, c. 545/40 BC</b> (no. 248; fig. 95; pl. 71c)	165
<b>9.6 BMN PAINTER, c. 540/30 BC</b> (nos. 249-54; fig. 96; pls. 72-73)	
Shape and dimensions	165
Inscriptions	166
Interior decoration	166
Exterior decoration	166
Mythological subjects	166
Non-mythological subjects	167
Ornaments	168
Provenance and chronology	168
<b>MANNER OF THE BMN PAINTER</b> (no. 255)	168
<b>9.7 NIKOSTHENES, ANAKLES PAINTER, c. 545/40 BC</b> (no. 256; pl. 74a-b)	169
Inscriptions	169
Exterior decoration	169
Provenance and chronology	169
<b>9.8 ANAKLES, ANAKLES PAINTER, c. 550/40 BC</b> (nos. 257-61; figs. 97-98; pls. 74c-75)	
Introduction	170
Shape and dimensions	170

Inscriptions	170
Interior decoration	171
Exterior decoration	171
Mythological subjects	171
Non-mythological subjects	171
Ornaments	172
Provenance and chronology	172
Concluding remarks	172

**10. NEARCHOS, TLESON, TLESON PAINTER, ERGOTELES, CENTAUR PAINTER (nos. 262-700; pls. 76-168c)**

<b>10.1 NEARCHOS, c. 555/50 BC (nos. 262-65; figs. 99-101; pl.76)</b>	
Introduction	173
Shape and dimensions	175
Inscriptions	176
Interior decoration	176
Ornaments	177
Provenance and chronology	177
<b>MANNER OF NEARCHOS (no. 266; pl. 77a-b)</b>	177

<b>10.2 TLESON, TLESON PAINTER, c. 555-late 530s (nos. 267-501; figs. 102-16; pls.77b-122)</b>	
Introduction	178

<b>EARLIEST PERIOD, c. 555/50 BC (nos. 267-74; figs. 102-4; pls. 77c-78g)</b>	
Introduction	182
Shape and dimensions	182
Inscriptions	183
Interior decoration	183
Exterior decoration	184
Ornaments	185
Provenance and chronology	185

<b>EARLY PERIOD, c. 550/45 BC (nos. 275-324; figs. 105-107; pls.79-92)</b>	
Introduction	186
Shape and dimensions	186
Inscriptions	187
Interior decoration	188
Mythological subjects	188
Non-mythological subjects	189
Exterior decoration	189
Mythological subjects	189
Non-mythological subjects	190
Ornaments	193
Provenance and chronology	193

<b>MIDDLE PERIOD, c. 545/35 BC (nos. 325-432; pls.93-117a)</b>	
Introduction	194

<b>The <i>medium to large cups</i> (nos. 325-88; figs. 108-112; pls. 93-106b)</b>	
Introduction	194
Shape and dimensions	194
Inscriptions	196
Interior decoration	196
Mythological subjects	197
Non-mythological subjects	197
Exterior decoration	198
Mythological subjects	198
Non-mythological subjects	199
Lip-cup without figures; special decorative scheme	200
Ornaments	200
Provenance and chronology	201

<b>The <i>small cups</i> (nos. 389-432; figs. 113- 114; pls. 106c-117a)</b>	
Introduction	201
Shape and dimensions	201



Inscriptions	202
Interior decoration	202
Mythological subjects	203
Non-mythological subjects	203
Exterior decoration	203
Mythological subjects	203
Non-mythological subjects	204
Lip-cup without figures; special decorative scheme	204
Ornaments	205
Provenance and chronology	205
<b>Fragments with inscription only, early or middle periods, c. 550/35 BC</b> (nos. 433-58; pls. 117b-120b)	205
<b>LATE PERIOD, c. 535/30 BC</b> (459-74; figs. 115-116; pls. 120c-122c)	
Introduction	206
Shape and dimensions	206
Inscriptions	206
Exterior decoration	206
Ornaments	206
Provenance and chronology	206
<b>- PROBABLY BY THE TLESON PAINTER</b> (nos. 475-85; pl. 122d-f) <b>AND ATTRIBUTIONS WHICH CAN NOT BE CHECKED</b> (nos. 486-501)	207
<b>- CUP WITH TLESON'S <i>EPOIESEN</i>-SIGNATURE, BUT POSSIBLY NOT DECORATED BY THE TLESON PAINTER</b> (no. 502)	207
<b>- CUPS WITH TLESON'S <i>EPOIESEN</i>-SIGNATURE, BUT NEITHER POTTED BY TLESON, NOR DECORATED BY THE TLESON PAINTER</b> (nos. 503-5; pl. 123)	207
<b>- MANNER OF THE TLESON PAINTER</b> (nos. 506-11; pls. 124-25)	209
<b>10.3 ERGOTELES, TLESON PAINTER, c. 545/40 BC</b> (nos. 512-14; figs. 117-18; pl. 126a-d)	210
<b>10.4 CENTAUR PAINTER, c. 545- late 520s BC</b> (nos. 515-679; pls. 126e-168c)	
Introduction	212
<b>EARLY PERIOD, c. 545/40 BC</b> (nos. 515-23; figs. 119-120; pls. 126e-130b)	
Shape and dimensions	215
Inscriptions	215
Interior decoration	215
Exterior decoration	215
Mythological subjects	215
Non-mythological subjects	216
Ornaments	216
Provenance and chronology	217
<b>MIDDLE PERIOD, c. 540/30 BC</b> (nos. 524-656; figs. 121-23; pls. 130c-163a, c)	
Shape and dimensions	217
Exterior decoration	218
Mythological subjects	218
Non-mythological subjects	220
Provenance and chronology	223
<b>LATE PERIOD, 520s BC</b> (nos. 657-77; fig. 124; pls. 163b, d-168c)	
Shape and dimensions	225
Exterior decoration	226
Provenance and chronology	227
<b>MANNER OF THE CENTAUR PAINTER</b> (nos. 680-701; pls. 168d-171b)	227
Concluding remarks	228
 <b>11. FINAL OBSERVATIONS AND CONCLUSIONS</b>	
Shape and dimensions	229
Inscriptions	233
Decoration	241
Interior decoration	243
Exterior decoration	244
Ornaments	246
Provenance and chronology	248

<b>CATALOGUE</b>	259
<b>CONCORDANCE WITH BEAZLEY</b>	331
<b>INDEX I: PROVENANCES</b>	334
<b>INDEX II: MUSEUMS, COLLECTIONS AND MARKET</b>	335
<b>INDEX III: POTTERS AND PAINTERS</b>	365
<b>INDEX IV: GENERAL</b>	366
<b>BIBLIOGRAPHY</b>	371

**In a separate volume:**

**LIST OF PLATES AND PHOTO CREDITS**

**PLATES 1-173**





## INTRODUCTION<sup>1</sup>

This study deals with Athenian little-master cups, a type of drinking cup which was made over a fairly long period by a large number of potters and painters in sixth century BC Athens. Whereas their production extended between c. 560 and 480 BC, they were primarily made between c. 550 and 510 BC. The present author has information about more than 5,400 cups and fragments of this type of cups. Since they are too numerous to be considered in their entirety in this study, a selection had to be made. As the signatures of potters (and painters) are particularly common on little-masters of the first generations -- c. 560/55 to 535/30 BC<sup>2</sup> --, the signed cups as well as the unsigned ones originating in the same workshops are pre-eminently suitable for an examination of the origins and early developments of this Athenian type of vessel.<sup>3</sup> Moreover, they are a prime source for the evaluation of *epoiesen*-signatures as well as other kinds of inscriptions. The cups on which the discussion centres are listed in the catalogue at the end.

The author's information on little-master cups has been collected over 20 years and ordered in a database of 5,412 specimens, found in 588 private and public collections, excavation storerooms and the market.<sup>4</sup> At present, the database comprises 1,589 lip-cups (29.4 %), 3,476 band-cups (64.2 %) and 347 little-master fragments which could belong to either type (6.4 %).<sup>5</sup>

### Approach

This study deals systematically with 703 little-master cups.<sup>6</sup> As stated, they include all the known signed little-master cups as well as the unsigned pieces of craftsmen identified by the signatures and their (possible) associates. The attribution of Athenian pottery to individuals or workshops remains, as always, a tricky undertaking, especially in the absence of signatures. Occasionally, we even see

---

<sup>1</sup> Abbreviations of the collections follow *Add<sup>2</sup>* as far as represented (with the exceptions of Athens, Ceramicus; Baltimore, WAG; and Rome, Vat; here, Athens, Kerameikos; Baltimore, WAM; and Vatican, respectively). In the bibliographies, literature mentioned in *ABV*, *Para*, *Add<sup>2</sup>* or *CVA* is not repeated, apart from publications which offer the best photographic documentation or give the first attribution. The abbreviations of journals, lexicons and standard reference works follow the 'Instructions to the writers' of the DAI, with the following adjustments: *Add<sup>2</sup>* and *Para*. For economical reasons, when a *CVA*-reference is given for a vase, the location is not repeated in the *CVA*-title, e.g., Chiusi 1810 (A. Rastrelli 1981, *CVA* 1, pl. 25.2). The most frequently used *CVA*-volumes have been abbreviated (see bibliography). The catalogue numbers are in bold face.

<sup>2</sup> The earliest preserved little-master cups with signatures are **2** (Eucheiros), **26** (and possibly **25**, Sondros), **262** (Nearchos) and **715** (Gageos); the latest are **191** (Kaulos/Sakonides), **198** (Thrax), **199-200** (Hischylos), **459-74** (Tleson).

<sup>3</sup> Included also are cups in the 'Manner of' the discussed painters (for the use of this term Robertson 1982, xviii).

<sup>4</sup> In comparison, the Beazley Archive Pottery Database contains 2,368 of these (reference date: 22 June 2010). The 10 (possible) type B Gordion cups in the catalogue (**22-25**, **27**, **34**, **39**, **93**, **106**, **132**) are not included in this number. Floral band-cups are not included in my database because, in my opinion, they can better be regarded as a different group, nor are fragments without any decoration because they would distort the statistics too much for two main reasons: (1) it is often unclear to which type of cup they belong (lip, band, Cassel, Droop); (2) an unknown number may well be parts of cups whose figured fragments have already been counted. A study of floral band-cups has been announced by Y. Ersoy and Y. Tuna-Nörling, in C. Morgan, *Attic Fine Pottery of the Archaic to Hellenistic Periods in Phanagoria*, Leiden 2004, 205.

<sup>5</sup> Amongst band-cups, c. 950 are so-called animal band-cups which show only non-interacting animals. At least 33 other band-cups depict non-interacting animals and mantle-figures, so to speak, quasi-animal band-cups, e.g., Adolphseck 20 (F. Brommer 1956, *CVA* 1, pl. 18.2, 4). One, at first sight ordinary animal band-cup has a nude man at the far right on one side of the cup, as if he attacks the large swan in the frieze (Christie's New York, 11 December 2009, no. 92). On a band-cup in Piraeus Herakles wrestles the Nemean lion in the middle of a frieze of swans and hens (G. Steinhauer, *The Archaeological Museum of Piraeus*, Athens 2001, 108, fig. 153).

<sup>6</sup> This includes two *bis*-numbers which were added in the final stages of finishing the manuscript (**250bis** and **268bis**). A further 52 cups in very small oeuvres and unattributed fragments with partial signatures will not be discussed extensively, but are included in the appendix to the catalogue. A fragment from Marseille on which V. Meirano recognized a partial inscription ]OΞEΠIO[ (V. Meirano, *Ceramiche d'importazione a Massalia* in età tardo-arcaica. La documentazione di alcuni saggi nell'area della Borsa, *Orizzonti* II [2001] 181-82, fig. 16) is not included in the appendix, since the present author does not accept the reading.

considerable differences on one cup.<sup>7</sup> It is not uncommon that, over the years, an attribution is altered or discarded. The attribution of potterwork is often even more problematical.<sup>8</sup>

Chapters one to ten examine the characteristics of the little-masters according to individual painters and potters. Per chapter a single potter and painter will be discussed, or a group of potter(s) and painter(s) whose work is related and who may have worked closely together. As a result of this division in groups, the individual potters and painters can not be discussed in a strict chronological order in this book (e.g., the early potter-painter Nearchos appears in chapter ten, whereas the much later potter Kaulos appears in chapter seven). The topics are varied: shape and potterwork, decorative scheme, drawing and painting style, inscriptions, figurework and motifs, themes, composition and iconography. One goal is to recognize the relationships between the manufacturers of the cups.<sup>9</sup> Although the other shapes which were made or decorated by the same potters and painters are not listed in the catalogue, they enter the discussion to give a more complete impression of the artisan and establish whether he specialized in a particular shape. An examination of the relations between the potters and painters who made little-master cups and their degree of specialization will expand our view of the workings of the pottery industry in sixth-century Athens. The manufacture of fine pottery in Athens can also be better understood by identifying the individual potters who adorned their own cups, that is, the potter-painters.

Furthermore, the provenances and export patterns are taken into consideration. If available, excavation data can help date the cups. For each manufacturer, a relative chronology will be proposed, based on his work's internal development.

All this lays the groundwork for the last chapter which will compare the products of the individual potters and painters and, whenever possible, correlate them with other little-master cups listed in my database but not in the catalogue. Here, a closer examination takes place whether and how differences concerning types of cup, dimensions, inscriptions, figured scenes or decorative schemes relate to the various find contexts of the cups.

### History of scholarship

The term little-master cup is a poor translation of the German 'Kleinmeisterschale' which was introduced by W. Klein in the late nineteenth century, who distinguished 'Kleinmeister' (painters of miniature images) from 'Grossmeister' (painters of larger work).<sup>10</sup> The two major types of little-master cup are called lip-cup and band-cup after the German names 'Randschale' and 'Bandschale' which E. Buschor chose in the early twentieth century. They refer to the placement of the figurework,

---

<sup>7</sup> Cf., e.g., sides A and B of **124** (Taleides Painter, best illustrated in Heesen 1996, figs. 80, 82) or **176** (Sakonides, pl. 51b-c). A band-cup from Serra di Vaglio in Basilicata, Potenza 95118 (Group of Rhodes 12264; Bottini/Setari 2003, 13-16, no. 1, fig. 5, pl. IX), has handle-sphinxes on one side and horizontal palmettes on the other. Notable differences are sometimes seen in the palmettes on one side of the same band-cup: Amsterdam 8670 (Brijder et al. 1996, pls. 115.9, 116), Jerusalem, BLM 91.71.309 (Muscarella White 1974, no. 55), Taranto 51357 (Masiello 1997, no. 22.10). The difference is smaller, but still considerable, on two other band-cups: Chiusi 1810 (A. Rastrelli 1981, *CVA* 1, pl. 25.2), London, market (Sotheby's, 6-7 May 1982, no. 408a). Note also the very different palmettes on one side of a cup-skyphos in the Freiburg market (Puhze, Katalog 5, 1984, no. 175) and of an Ionian lip-cup (Riehen, private; Walter-Karydi 1973, pl. 48, fig. 427b).

<sup>8</sup> On the difficulty of attributing potterwork see Tosto 1999, 4, nn. 8-9. In his recent dissertation, A.J. Ryan explores computer-aided methods for the attribution of Athenian black-figure vases (*Computer Aided Techniques for the Attribution of Attic Black-Figure Vase-Paintings using the Princeton Painter as a Model*, diss. Univ. of Kwazulu Natal 2009). In this study I have used my own profile drawings and those published by others, e.g., Fellmann 1988 and 1989. When attributions by other scholars are taken over here, they will be acknowledged; on the other hand, not every rejected attribution will be discussed here.

<sup>9</sup> I recognize that the influence of painters on one another was widespread in the Athenian pottery industry and that the assignment of two or more craftsmen to the same pottery establishment requires a cautious assessment. However, I speak of a workshop relationship only when, in my view, the craftsmen in question show especially strong mutual influence (e.g., Tleson Painter and Centaur Painter) or used a colleague's name in signatures (e.g., Potter and Painter of London B 425 and Xenokles).

<sup>10</sup> Klein 1887, 72ff.

that is, either on the lip or in the handle-zone of the cup.<sup>11</sup> Like Klein before him, J.C. Hoppin catalogued the then-known signed pottery of Athenian potters and painters, including little-master cups, according to the signatures.<sup>12</sup>

J.D. Beazley was the first to organize an overview of little-master cups by attributing some to painters and arranging cups in groups according to their decorative scheme: LO, LI, LIO and LP, that is, lip-cups decorated either outside or inside only, those decorated both inside and out, and those without figurework, in Beazley's words 'plain'.<sup>13</sup> Likewise, for band-cups he used the terms BO, BIO, BP; the term BOB stands for band-cups with 'a *brief* picture of the same kind as in the lip-cup'.<sup>14</sup> In 1946, F. Villard described and dated the various classes of Athenian black-figure cups.

Since then, many scholars have dealt with little-master cups, but only J.T. Haldenstein has systematically attempted to expand Beazley's analysis.<sup>15</sup> In her dissertation, Haldenstein augments Beazley's lists, identifies new groups and artisans, and discusses shape, iconography and chronology; however, she pays little attention to the provenances and dispersion of the cups. While sometimes disagreeing with her on points of attribution and supposed links between craftsmen, the present author has made grateful use of her scholarship and often insightful observations.

Other scholars have primarily published little-master cups in the frame of collections,<sup>16</sup> excavations<sup>17</sup> or their specific features.<sup>18</sup> Individual potters and painters have been only occasionally discussed.<sup>19</sup> The two Munich *CVAs* of 1988 and 1989 offered B. Fellmann the opportunity to consider some 170 cups together and provide a kind of more recent survey. However, the *CVA* organization limits the cups to those held in one institution, which in this case, for the most part, have a common provenance, Vulci. The authors of the exhibition catalogue *Kunst der Schale* barely widened our perspective because they largely confined themselves also to the Munich holdings.<sup>20</sup> The second Amsterdam *CVA*, which deals exclusively with Athenian black-figure drinking cups, contains discussions of the potters and painters of cups, including little-masters, although necessarily limited by the scope of the publication.<sup>21</sup>

With regard to inscriptions, one specific *chaire* type has been examined by R. Blatter.<sup>22</sup> Otherwise, apart from being often cited in discussions of the meanings of *epoiesen*, particularly in relation to the paired signatures with different names on two cups (**110, 256**) the inscriptions of little-master cups have not, until recently, received much attention. However, the different formulas for *chaire*-inscriptions have now been catalogued and discussed by R. Wachter and the present author.<sup>23</sup> In addition, H.R. Immerwahr refers to many little-masters in a general study of the script on Athenian pottery, and in an article listing and analyzing the nonsense inscriptions on Athenian pottery.<sup>24</sup> Lastly,

---

<sup>11</sup> Buschor, in Furtwängler/Reichhold, 28.

<sup>12</sup> Hoppin 1924.

<sup>13</sup> Beazley 1932. The present author's definition of a plain cup is stricter: a plain cup has no figurework, no ornaments nor inscriptions; for Beazley the absence of figurework was enough.

<sup>14</sup> Beazley 1932, 187; see also below, p. 15.

<sup>15</sup> Haldenstein 1982. In 1971, M.F. Jongkees-Vos (1971, 13) announced her intention 'to devote a detailed publication to this class of Attic vases in the near future', which has not appeared.

<sup>16</sup> E.g., Bothmer 1962 (New York, Metropolitan), Blatter 1971, 1983 (Bolligen, Blatter), Facchini 1977 (Milan), Haldenstein 1991 (University of Wisconsin), Heesen 1996, 123-77 (Brussels, Theodor), Dobrowolski 2007b (Warsaw).

<sup>17</sup> E.g., Gjerstad 1977, 44-48 (Cyprus), Caro 1987 (Pompei), *Athenian Agora* XXIII, 300-6, Tuna-Nörbling 1995, 10-16, 60-65 (Old Smyrna and Bayraklı), Iacobazzi 2004, 56-58, 72-157 (Gravisa).

<sup>18</sup> E.g., Blatter 1967 and Malagardis 2009a (patch band-cup); Greifenhagen 1971, Schauenburg 1974, Danile 2005 and Malagardis 2009b ('Prachtschalen', band-cups decorated inside and out as well as under the foot).

<sup>19</sup> Villard 1953 (Centaur Painter), Amyx 1962 (Xenokles), Jongkees-Vos 1971 (Centaur Painter), Schauenburg 1974 (Mule Painter), Brijder 1975, 160-65 (Runners Painter), Fellmann 1984 (Elbows Out), idem 2002 (Tleson Painter).

<sup>20</sup> Fellmann 1988 and 1989; Vierneisel/Kaesler 1990.

<sup>21</sup> Brijder et al. 1996.

<sup>22</sup> Blatter 1973, 1975.

<sup>23</sup> Wachter 2003, 2004; Heesen 2006.

<sup>24</sup> Immerwahr 1990; idem 2006.

special aspects of little-master cups found in central Italy, like their disproportionate amount of signatures, has been the subject of a publication by the present author.<sup>25</sup>

## Types of little-master cup

### Shape

As noted above, the term little-master refers to the miniature figures, the two main types being lip-cup and band-cup. Two related types are the Cassel cup and the Droop cup. The Gordion cup is sometimes considered an early kind of little-master, although a distinction must be made between Gordion cups of type A and type B.<sup>26</sup> As the type A Gordion is differently shaped, it must be treated as an entirely different class.<sup>27</sup> It is hardly contested that the type A Gordion of the so-called Ergotimos-Kleitias Group, made between c. 565 and 560 BC, is derived from East Greek models.<sup>28</sup> Whereas the type B Gordion has nearly the same shape as the early Athenian lip-cup, but retains the older decorative scheme of type A.<sup>29</sup>

The standard lip-cup (Fig. 1) is characterized by a rather straight or slightly concave lip which is set off distinctly from the lower bowl; inside, there is a sharp jog. The foot consists of a high stem and wide base; underneath, the standing surface meets the inner wall of the stem at a sharp angle, forming, as it were, a heel. In contrast, the feet of quite a few early lip-cups are more trumpet-shaped; then the contour of the inside curves parallel to the outside (e.g., figs. 3-4 in chapter one). Apart from specific differences that distinguish little-masters made in various workshops, the earliest lip-cups, as a rule, have sturdy, rather wide stems, whereas the stems of later ones are generally more slender. Often the stem, so to speak, sinks into the base, forming a concave contour which dips slightly below the level of the base's upper edge.

The outer edge of the base is, on the earliest cups, thin and rounded (e.g., figs. 3-4); and, on the later ones, thicker and oblique, with a straight or slightly concave contour (e.g., fig. 60 in chapter seven). Initially, the handles are almost horizontal; later, they curve upwards more.

In shape, the band-cup (Fig. 2) differs hardly from the lip-cup. However, the lip is not as clearly marked off and the transition to the lower bowl is more gradual. A lesser difference is the occasional fillet marking the junction of stem and bowl,<sup>30</sup> although the feature is not entirely unknown on lip-cups.<sup>31</sup> Generally, the potterwork of band-cups appears heavier due to thicker walls and, often, handles.

---

<sup>25</sup> Heesen 2009.

<sup>26</sup> Gordion cups regarded as early little-master cups: Robertson 1951, 143; Boardman 1974, 58; Padgett 2002, 45. As a different class: A. and G. Körte, *Gordion, V. Ergänzungsheft Jdl*, Berlin 1904, 41, pl. 7; Beazley 1951, 48; Brijder 2000, 549-57, figs. 107-15, pls. 257-8, where an overview of the class is given.

<sup>27</sup> See Brijder 2000, 550-51, figs. 107-13, 554-56.

<sup>28</sup> The division of Gordion cups in three groups derives from M. Robertson (1951, 143); in the first one, the Ergotimos-Kleitias Group 'cups of exceptionally small and delicate make, some bearing the names of Ergotimos and Kleitias' are grouped. See further Brijder 1983, 49, n. 229, and 202; Kaeser, in Vierneisel/Kaeser 1990, 53, 57; Brijder 2000, 554. On the other hand, C.M. Stibbe (1972, 29, n. 1) suggests that Laconian cups influenced the development of Gordion cups (e.g., convex lip, handle-palmettes); however, the overall appearance of the type A Gordion cup (convex lip, foot, dimensions, decoration) finds more parallels in East Greek pottery than in Laconian.

<sup>29</sup> A number of type B Gordion cups, like band-cups, do not have the ground line in the handle-zone which is a characteristic trait of the type B Gordion cup. Therefore it is sometimes difficult to decide whether a fragment comes from a type B Gordion cup or a standard band-cup.

<sup>30</sup> J.D. Beazley (1932, 168) speculates that since the lip-cup is 'punctuated' twice (between lip and lower bowl, and bowl and stem) and the band-cup only once (between bowl and stem), the potters wanted to strengthen the single accent of the latter. In my view, however, one could as easily conclude that they added the fillet to modulate the transition between bowl and stem.

<sup>31</sup> Only two examples are known to me: Malibu, Getty 86.AE.163 (Clark 1990, pls. 97, 98.1-2), and Manchester, University III H 45 (Cook 1992, pl. 25 A). The latter was earlier noted by Beazley (1932, 168, n. 6, where 'lately on the market'); he notes three other examples, taken from Ure, which are not relevant: the foot of Louvre F 97 is alien; that of Leipzig T 52 is lost; and the short-stemmed foot of Louvre A 242, though belonging, is not a proper little-master foot. The latter bears comparison to a lip-cup with such a short-stemmed foot with fillet:





Fig. 1. CT scan of lip-cup 369, potter Tleson.<sup>32</sup>

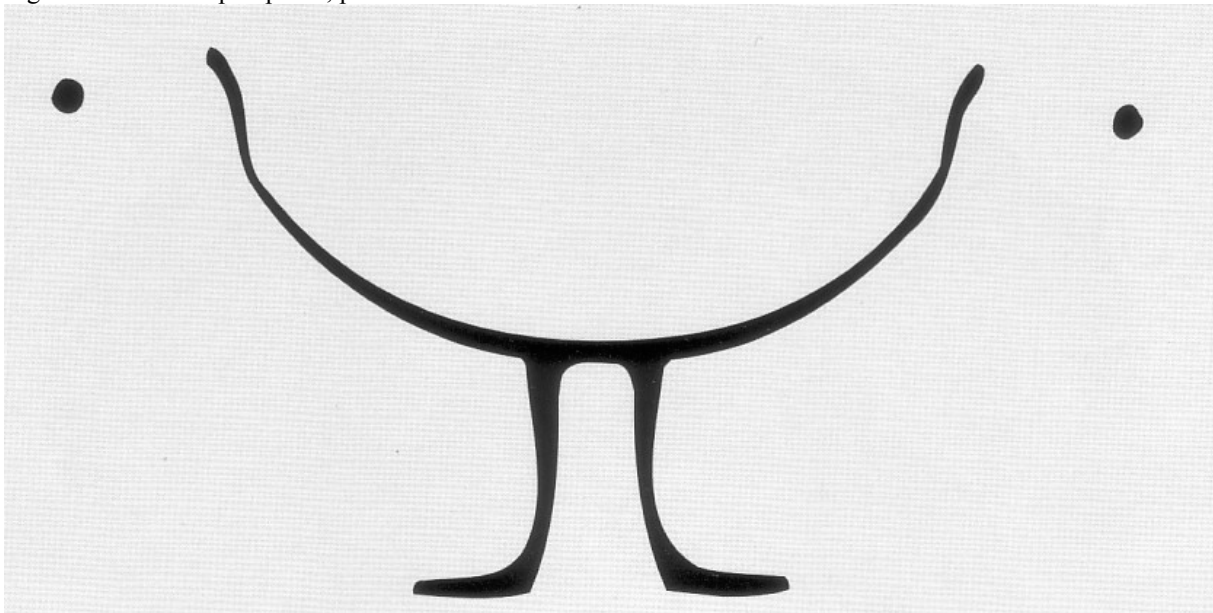


Fig. 2. CT scan of band-cup 77, potter Xenokles.

Little-master cups are rarely depicted in vase-painting. Probably the most famous example is an unattributed lip-cup in Karlsruhe illustrating a potter's workshop, datable around 540 BC; contemporaneous with it is the depiction of a lip-cup in the right hand of a satyr on a lekythos, once in the Basel market.<sup>33</sup> It is often difficult to decide whether a little-master cup is portrayed or perhaps a bronze cup or a red-figured cup, shaped like London 1920.6-13.1.<sup>34</sup> Probably the latest

---

Copenhagen, NM ABC 42 (C. Blinkenberg 1928, *CVA* 3, pl. 117.1). Sometimes a modern restorer has added the fillet, e.g., band-cup 267 (pl. 77c-d) or lip-cups 290 and 424 (pl. 116a).

<sup>32</sup> Figures 1-2 after Heesen 1996, figs. 79 and 93. For CT scanning of ancient pottery see W. van de Put, the Use of Computer Tomography for the Study of Greek Ceramics, in Heesen 1996, 203-5, and H.F.W. Koens/ R.J. Jansen, Computed tomography and ancient ceramics: a new approach, in Docter/Moormann 1999, 223-24.

<sup>33</sup> Lip-cup: Karlsruhe 67/90 (C. Weiss 1990, *CVA* 3, pl. 24.1-3); I can not accept D. Metzler's attribution to the Manner of Centaur Painter (*CVA* 3, 54). Lekythos: brochure J.-D. Cahn, TEFAF Maastricht 2005, p. 1, where attributed to 'Wohl Taleides Maler (Umkreis des Lydos)'; the latter seems more appropriate.

<sup>34</sup> H. Bloesch, *Formen attischer Schalen von Exekias bis zum Ende des strengen Stils*, Berlin 1940, pl. 15a.

extant picture of a little-master cup shape in vase-painting is found on a red-figured cup of the Euergides Painter in Athens (NM Acropolis 166), datable 510/500 BC and a red-figure pelike (Munich 8762) attributed to Myson, datable to c. 500 BC; on the first, a painter is seen decorating a cup placed on the potter's wheel, but as the cup is undecorated, it can not be determined which type of little-master the Euergides Painter had in mind; on the second, a metal cup may be depicted, since the cup is part of the inventory of the seagod Nereus.<sup>35</sup>

### Decorative scheme

The standard scheme of both kinds of little-master, especially the lip-cup, is marked by a modest use of decoration. Generally, the exterior decoration of the lip-cup is largely limited, on either side, to one or two figures in the centre of the lip. The band-cup, on the other hand, has frieze-like decoration in the handle-zone; the lip is black. Both types are often adorned with handle-palmettes, connected to the handles by stems. Additional common traits include black outer handles and stem as well as a black lower bowl, interrupted by a narrow, reserved band; the edge of the foot's base is reserved. Primarily on lip-cups, the inscriptions in the handle-zone act often as essential parts of the decoration.

Basically, the interiors of both kinds of cup are black, except for a reserved line at the inner rim and a reserved central tondo marked with one or two concentric circles around a dot.<sup>36</sup> However, quite a few lip-cups show a figured medallion in the tondo, most often surrounded by a border of tongues divided by relief-lines which have, in the earlier examples, a single white dot at the outer tip of each; often the number of tongues is uneven, so that two adjacent black tongues mark the point where the painter began and finished applying red.<sup>37</sup> Only a few lip-cups, mostly belonging to the first generation, have figurework inside and out (LIO type).<sup>38</sup> Band-cups with figured medallions inside are rather rare.<sup>39</sup> Lastly, the standard outer scheme of the lip-cup has occasionally been ignored by painters: several bear figures in the handle-zone<sup>40</sup> or a frieze of figures on the lip.<sup>41</sup>

<sup>35</sup> Athens, NM Acropolis coll. 166: Beazley 1944, pl. 1.3 (on the left); Munich 8762: Wünsche 2008, 275, fig. 18.20. Other possible painted representations of little-master cups from the last quarter of the sixth century: black-figure eye-cup, London 1908.1-1.1 (derivative of Krokotos Group, c. 520; Smith/Pryce 1926, pl. 20.2b; Jordan 1988, 79, C 113), red-figured cup, Oberlin 67.61 (Epiktetos and potter Pamphaios, c. 520; *MuM*, Auktion 34, 6 May 1967, no. 145), and bilingual amphora, Munich 2301 (Andokides Painter, c. 520/10; B. Lullies, *CVA* 4, pl. 56). On images of pottery in Greek vase-painting in general see H. Gericke, *Gefäßdarstellungen auf griechischen Vasen*, Berlin 1970, identifying as a little-master cup only the depiction on Munich 2301 (op. cit., 14, 138, no. 6). For portrayals of painted vases on Athenian pottery see M.S. Venit, *Point and Counterpoint: Painted Vases on Painted Vases*, *AntK* 49 (2006) 29-41.

<sup>36</sup> For little-master cups with solid black interiors, see n. 277.

<sup>37</sup> Some lip-cups have tondo borders consisting of tongues with a dot-band around the tips and, sometimes, also the bases of the tongues; for these see n. 933. For cups with ring borders see n. 275; ivy border, Munich 9412 (Fellmann 1988, pl. 6.1); ring of dancing girls around the tondo, Tarquinia RC 4194 (G. Jacopi 1956, *CVA* 2, pl. 21.5-6). Cups with an odd number of tongues within the corpus: **3** (Eucheiros Painter, pl. 3c), **19** (Manner of the Eucheiros Painter, pl. 8d), **34-36**, **38** (Sokles Painter, pls. 10c, e, 11b, 12a), **54**, **56-57**, **59** (Xenokles Painter, pls. 15c, 17a-b, 18c), **89** (Painter of London B 425, pl. 26f), **133** (Hermogenes Painter, pl. 43c), **210** (Neandros Painter, pl. 60a), **235** (Oakeshott Painter, pl. 66e), **237** (Epitimos Painter, pl. 68d), **263**, **265** (Nearchos, pl. 76d-e), **268bis**, **270**, **280**, **335-37**, **344**, **390-93** (Tleson Painter, pls. 78c, e, 81a, 95e-g, 98a, 107c-f), **507-8** (Manner of Tleson Painter, pl. 124c-d), **516** (Centaur Painter, pl. 128a). To name a few from outside the corpus: Basel, market (lower middle; *MuM*, Juni 1956, no. 94), Berlin F 1772 (next to Herakles' right lower leg; Haldenstein 1982, 52), London, market (above swan's left wing; Christie's, 11 July 194.227; previously, idem, 2 July 1982, no. 249), Madrid 10943 (near the lower tip of sphinx' left wing; J. Mélida 1930, *CVA* 1, pl. 1.2b), Munich 2143, 2147 (above siren's head and right of pithos; Fellmann 1988, pls. 32.4, 34.6), New York, Zoullas (below siren's tail; *Bukowski, Auktion* 8, December 1983, no. 128), Palermo N.I. 2877 (left of deer's hind feet; Tamburello 1969a, 285-86, fig. 16), Taranto 52146 (above Theseus' right shoulder; Masiello 1997, fig. 69.7).

<sup>38</sup> See n. 107.

<sup>39</sup> For band-cups with interior decoration see n. 495. By exception, the tondo border of one band-cup, stylistically close to the Red-black Painter, is a lotus-palmette chain: Rome, VG s.n. (*Vulci. Zona dell' 'Osteria' . Scavi della 'Herclé'*, 104, no. 2, figs. 38, 40; Brijder 2000, 483, n. 132).

<sup>40</sup> 27 lip-cups with figurework in the handle-zone are known: Athens, NM Acropolis 1604+ 1605, 1606 a-b (Graef/Langlotz, 170, not ill.), Athens, Agora 3041 (*Athenian Agora* XXIII, no. 1687, pl. 110), Basel, market

The employment of two basic little-master schemes alongside one another and the continued manufacture of the two types of cup seem to have an aesthetic or artistic basis rather than a functional one. There is no reason to suppose that the two kinds of little-masters had different uses. Both were made by the same artisans and discovered in comparable archaeological contexts.<sup>42</sup> Furthermore, the lip-cup was never replaced by the band-cup, as has been sometimes incorrectly suggested.<sup>43</sup> Therefore, the supposedly sloppy table manners of the ancient Athenians can hardly be an explanation for the appearance of the band-cup, as suggested by Villard, that is, the black lip has less chance of becoming soiled during banquets. The lip-cup continued to be at least as popular as the band-cup down to the 530s BC, and the later black-figure eye-cups from the 530s on have a comparably reserved surface at the outer rim.<sup>44</sup> For the same reasons, Villard's suggestion that the curvature of the band-cup's lip is better suited to the drinker's lips must also be dismissed.

As we shall see, the experimental development of the lip-cup shape began in Athens around 565 BC, and production was well under way after 560 BC. Amongst the latest lip-cups are those with silhouette figures, attributable possibly to the Haimon Group and datable to the first quarter of the fifth century.<sup>45</sup> The production of band-cups started a little later, about 555 BC. The latest figured band-cups are those in the Haimon Group which show vines between figures in the handle-zones as well as others decorated in the silhouette style.<sup>46</sup> Besides band-cups of the Haimon Group, many floral band-cups were also made in the first quarter of the fifth century.<sup>47</sup>

Cassel cups and Droop cups, which are not treated in this study, are here noted only in passing. The Cassel cup, which is usually small, has the same shape as a band-cup. It is named after a specimen, now lost, which was found in Samos and formerly held in Kassel.<sup>48</sup> Most characteristic of the type are the row of tongues on the lip and rays on the lower bowl around the foot's stem; the handle-zones show, as a rule, ornamental bands, but very occasionally animals or human figures. An ornamental band also encircles the bowl between the handle-zones and rays.

---

(Cahn Auktionen AG, Auktion 2, September 2007, no. 329), Boston 86.588 (True 1978, pl. 109.7), Cambridge, FitzMus G 66 (W. Lamb 1930, *CVA* 1, pl. 19.4), Civitavecchia 1297 (Schauenburg 1981, 336, fig. 9), Cyrene Sb.278.10 (Moore 1987, 35, no. 208, pl. 37), France, private (mentioned in J.-J. Maffre, *Bulletin Archéologique*, REG 115 [2002] 245, no. 104), Freiburg, market (Puhze, Katalog 10, 1994, no. 180), twice London, market (Sotheby's, 9 December 1993, no. 28, ivy on the lip, and Christie's, 3 July 1996, no. 46b), London, University College N 11 (Beazley 1935a, 475, fig. 1), Munich 2139, 2168, 2170 (Fellmann 1988, pls. 27-28), Naples, Filangieri 1726 (Caro 1987, 53, figs. 3-4), New York, market (Royal-Athena Galleries, *Art of the Ancient World* XVIII, 2007, no. 117), New York, market (Sotheby's, 17 December 1996, no. 51, with ivy on the lip as well), Pompei (Caro 1986, 85-6, no. 551, pls. XLII, LXV), Rhodes 11822 (G. Jacopi 1933, *CVA* Rhodes 1, pl. 18.1-2), Rome, VG 79597, 79599, 79605-6, 79607 (Hannestad 1989, nos. 32a-c, 34 +41 [not recognizing they join], 40a-b, 42), St. Petersburg B. 2969 (Petrakova 2009a, pls. 8-9), Taranto 20159 and s.n. (Masiello 1997, 161, fig. 12.28; Beazley 1932, 183, not ill.).

<sup>41</sup> See nn. 297-98.

<sup>42</sup> The locations and excavation contexts where lip- and band-cups have come to light are discussed in chapter eleven.

<sup>43</sup> Villard 1946, 167-68; Boardman 1974, 62, who seems to place the end of lip-cup production at about 530 BC, stating that 'the band cup does continue after about 530, but no longer Little Master in character as we shall see.' Both statements are incorrect; for later examples, see nn. 45-47.

<sup>44</sup> Villard 1946, 167, n. 1.

<sup>45</sup> E.g., Athens, NM Acropolis 1588 (Graef/Langlotz, pl. 82), Cambridge, FitzMus 99, N. 109 (W. Lamb 1936, *CVA* 2, pl. XXI.16), Çandarlı no. 19 (Tuna-Nörling 1995, 65, no. 37, pl. 28), Corinth C-62-363 (Corinth XVIII.I, 141, pl. 35), Nicosia C 645, C 675, C 680 (Gjerstad 1977, pl. 39.4-9).

<sup>46</sup> Matera 12307 (Lo Porto 1968, 112, figs. 26-27), Rhodes 13450 (*ClRh* IV, 92, figs. 68, 74), Sorrento s.n. (P. Zancani Montuoro, *Resti di tombe del VI sec. a.C. presso Sorrento*, *RendLinc* 42 [1987] 10, pl. V), silhouette style, e.g., Basel, market (Cahn Auktionen, Auktion 4, 23 September 2009, no. 150; previously, Bonhams, 20 October 2005, no. 143 and J.-D. Cahn, Katalog 12, December 2000, no. 30), Taranto 50194 (Masiello 1997, fig. 80.1).

<sup>47</sup> Cf. E. Vanderpool, *A Rectangular Rock-cut Shaft*, *Hesp.* 15 (1946) 363-411, pl. 62, no. 219.

<sup>48</sup> Kassel S 49d (J. Boehlau, *Aus ionischen und italischen Nekropolen*, Leipzig 1898, 49, no. 7, pl. X.2). It is not Kassel S 37, as often thought, for which see Yfantidis 1990, 148.

The Cassel cups were first classified by H.A.G. Brijder, who divided them into four groups based on the decoration.<sup>49</sup> He meticulously demonstrates that the ornamental bands can be linked to those of some Siana cups, but not to Laconian cups, as is sometimes maintained.<sup>50</sup> According to Brijder, Cassel cups were manufactured between c. 540 and 510 BC, for the most part between 530 and 520 BC.<sup>51</sup> J. Boardman places them in 'a short period within the last thirty years of the sixth century'.<sup>52</sup> In the view of the present author, however, Boardman's starting date is too late because of the proven link to Siana cups, dating between c. 565 and 540 BC.<sup>53</sup>

The Droop cup is named after the scholar J.P. Droop, who first considered the type in the context of a study on Laconian pottery.<sup>54</sup> He regarded these Athenian cups as direct imitations of Laconian. The Droop cup resembles band-cups, but differs from them in minor aspects. Inside the lip, which is more offset than in band-cups, the reserved line is situated lower than in little-masters, where it is directly under the edge of the rim. In addition, the high stem is reserved at the top and often grooved.

The main studies on the Droop cup were carried out by P.N. Ure, who initially adopted Droop's assumption that the type goes back to a Laconian innovation. Based on the decoration, he classified them in basically three groups: I, upright lotus buds; II, lotus-palmettes; III, animals or human figures.<sup>55</sup> In a later article, which enlarges the number of Athenian Droop cups, Ure discussed the possible links between Laconian cups and Droop cups, concluding that 'the question of precedence as between Laconian and Attic must be left nicely balanced, but with a little more material on each scale'. In Attica, according to Ure, the 'black cups, at least, with some Droop features went on being produced well into the fifth, the floruit of the series was from about 540-510 BC'.<sup>56</sup> He argued that the production of Athenian Droop cups started shortly before 550 BC, citing Athenian Droop cups of not quite standard type unearthed from three graves at Rhitsona which he dated about 550 BC or slightly earlier; the graves had earlier been dated by C.H.E. Haspels to 'not much earlier than 540 BC'.<sup>57</sup>

In a recently published article, M. Pipili draws attention to two fragmentary Laconian Droop cups from Olympia and Corinth, which can be attributed to the Naukratis Painter or his workshop and dated to the second quarter of the sixth century, the Olympia fragment more specifically around 570 BC.<sup>58</sup> She further notes a Laconian cup from Tocra by the Naukratis Painter, dating about 575/70 BC,

<sup>49</sup> Brijder 1993, 140-41.

<sup>50</sup> Brijder 1993, 142-45, nn. 53-57. The derivation from Siana cups was earlier suggested by J. Boardman (1974, 61-62), in agreement, M.B. Moore and M.Z. Pease Philippides (*Athenian Agora* XXIII, 65). For those detecting Laconian influence on Cassel cups see Brijder 1993, 145, nn. 53-54.

<sup>51</sup> Brijder 1993, 142.

<sup>52</sup> Boardman 1974, 62. F. Villard dates the floruit of Cassel cups 530-510 BC (1946, 180).

<sup>53</sup> Brijder 1993, 129.

<sup>54</sup> *JHS* 30 (1910) 1-34, esp. 21-27.

<sup>55</sup> Ure 1932.

<sup>56</sup> Ure 1953, 51; the latest Droop cup from Rhitsona lay in a grave dated by Ure c. 515 BC. J. Boardman (1974, 62) mentions a Droop cup with 'Haimonian decoration of the second quarter of the fifth century', but without any specifics this can not be checked. F. Villard placed the floruit of Droop cups at 530-520 BC (1946, 180), which seems probably to begin too late and to end a bit too early.

<sup>57</sup> Ure 1953, 47-48, 51, dating the graves on the basis of the development of Corinthian aryballoi, black-glazed kantharoi and what he calls 'Boeotian Kylix ware', which were found in large numbers, thereby rejecting C.H. E. Haspels' later dating of the graves. Although C. Stibbe prefers Ure's dating of the Rhitsona graves, regarding Haspels' as less reliable, he considers it likely that the Droop cup is a Laconian invention of the Naukratis Painter (Stibbe 2004, 10, 26, 53). P. Pelagatti (*Asatene* 33/34 [1956-57] 28) leaves the question open; whereas J.D. Beazley and H.G.G. Payne (Beazley/Payne 1929, 271), E.A. Lane (*BSA* 34 [1933-34], 152) and E. Homann-Wedeking (*Archaische Vasenornamentik*, Athens 1938, 69) see no Laconian influence on the Athenian Droop cup. F. Villard (1932) even pointed to the Athenian potter Antidoros as its inventor. Ure (1932, 71) suggested earlier that 'Antidoros and his associates (or rivals) adopted a Laconian type of kylix to capture the Dorian markets.'

<sup>58</sup> Olympia K 2108, Corinth C-1950-93 (Pipili 2009, 137-42, figs. 14.3-4). The earliest complete Laconian Droop cup (which Stibbe prefers to call a Doric cup) is Oxford 1935.192 by the Hunter Painter, dated c. 550 BC or slightly later (Stibbe 1972, 142-43, no. 235, pl. 83.3-5).

which is not a Droop cup, but which already has the grooved upper stem, which was probably not unusual in Laconian pottery of the time as indicated by the fact that many cups have painted rings on their stems which certainly suggest ridges.<sup>59</sup> Moreover, Pipili notes that the successive ornamental zones on the lower part of the exterior are characteristic of most Laconian cups of the second quarter of the sixth century. Her conclusion that the Droop cup was a Laconian invention, possibly by the innovative Naukratis Painter, seems to be correct.

Another point of long-time speculation is whether the little-master cup was invented in Athens or copied from East Greek sources, as a small group of lip-cups found and made in Ionia are remarkably similar to Athenian lip-cups in shape as well as decorative scheme, with which they are generally contemporaneous.<sup>60</sup> The disagreement about which cup may have been the model for the other continues today.<sup>61</sup> Occasionally, the possible influence of Laconian on the birth of the Athenian lip-cup has been proposed, as will be explained below.<sup>62</sup>

Before we try to answer the basic question of the geographical source of the lip-cup and, subsequently, the band-cup, let us first consider the characteristic traits of each type and try to determine their origins individually.

### **High-stemmed foot with flat, disk-like base**

In both Laconia and Attica the earliest documented cups with high-stemmed feet appeared at about the same time. The earliest Laconian example has been found in Taranto and attributed to the Naukratis Painter, dated around 570 BC.<sup>63</sup> In Athenian pottery, the high-stemmed ‘merrythought’ cups

<sup>59</sup> Tocra 943 (Pipili, op.cit., 140, fig. 14.5).

<sup>60</sup> For these Ionian lip-cups see Kunze 1934; Walter Karydi 1973, 22-26, 128-30 nos. 377-474, pls. 43-54; B. Shefton, *East Greek Influences in Sixth-Century Attic Vase-Painting and Some Laconian Trails*, *GVGetMus* 4, 41-72; Cook/Dupont 1998, 92-94.

<sup>61</sup> H.R.W. Smith (1926, 432-33) was convinced that the decorative scheme of Athenian little-master cups was ‘demonstrably borrowed (I venture to say) from the <black and yellow> Ionic cups’; E. Kunze (1934, 118) leaves the question open: ‘Ob die beiden verwandten Typen hochfüssiger ionischer Schalen...eines Impulses von aussen bedurften, um zu ihrer letzten Vollendung zu gelangen, bleibt vorläufig eine offene Frage’; E. Walter-Karydi (1973, 26) talks about mutual influences: ‘Überblickt man samische Schalen, so zeigt sich, dass sie im ganzen, trotz der mannigfachen Wechselbeziehungen zu Attika und Lakonien, doch ihre Eigenart bewahren’; B. Freyer-Schauenburg, on the other hand, is convinced of Athenian dominance: ‘ionischen Kleinmeisterschalen, bei deren Form und Dekorationsprinzip attische Kleinmeisterschalen deutlich Pate gestanden haben’ (in Christiansen/Melander 1988, 152); B. Shefton (1989, 64-65): ‘It seems natural enough that when Samos entered this new market, the makers should look to the most successful producers of stemmed cups at the time in the Greek world, namely Attica and Laconia... We have, however, noted that there is no slavish copying, but judicious adaptation and everywhere a strong and unmistakably east Greek component’; B. Kaeser (Vierneisel/Kaeser 1990, 56-57) differentiates between shape and decorative scheme: ‘Die attischen Kleinmeisterschalen, und zwar vor allem die Randschalen, waren nun ihrerseits vorbildlich für Werkstätten anderer Landschaften’ and ‘Da die ionische Schalen das schlichte Dekorsystem ohne Figuren seit alters kultivieren, darf man vermuten, dass sie anregend auf die attischen Kleinmeisterschalen gewirkt haben, die ja das schlichte Prinzip aufnehmen’; J. Boardman (1998, 146): ‘the shapes may have been developed in East Greece’; U. Schlotzhauer (2000, 415), talking about the Ionian lip-cups: ‘Schalen, die anders als die verwandten attischen Kleinmeisterschalen ganz in der Tradition der südionischen Keramikbemalung stehen’; Y. Tuna-Nörling (2002, 164), regarding the success of Athenian little-master cups in the Ionian market: ‘Die angenommene Vorbildfunktion ionischer Randschalen für attische Kleinmeisterschalen dürfte bei der Beliebtheit sicherlich eine Rolle gespielt haben’.

<sup>62</sup> Schauenburg 1974, 211; Jackson 1976, 9. M. Robertson states that ‘the Laconian cups are of similar form and perhaps inspired the Attic potters’ (in Shapiro 1995, 38). Laconian influence on the Athenian lip-cup, if any, was ‘très minime’, according to F. Villard (1946, 163). In the present author’s view, the differences with Laconian cups are too significant to suppose Laconian influence.

<sup>63</sup> Stibbe 1972, 14-15, 20-21, Naukratis-Maler, no. 8, fig. 5, pl. 4.3-4. He cites and agrees with E. Homann-Wedeking that it is clear that the invention of the high-stemmed foot was purely Laconian, later stating (2004, 10), ‘Damit bestätigt sich die schon in LV vorgetragene Ansicht, dass der Naukratis-Maler die eigentliche Erfinder der später in ganz Griechenland populären Trinkschale auf hohem Fuss gewesen ist.’ In my opinion, however, simply the fact that, as yet, the earliest preserved Greek cup with high-stemmed foot is by only a narrow chronological margin Laconian is insufficient evidence for Stibbe’s preceding statement.

seem to introduce the feature. This small class of Athenian cup is characterized by hemispherical bowl and knobbed handles.<sup>64</sup> One of the earliest examples is Würzburg L 451, which was decorated by the C Painter between 570 and 565 BC.<sup>65</sup> Shortly thereafter, the same painter decorated a high-stemmed cup in about 565 BC which exhibits many traits of the later, standard Athenian lip-cup.<sup>66</sup>

Around the same time, the tendency towards a higher foot on Athenian cups became evident on the Gordion cups: the earliest ones, type A, manufactured between c. 565 and 560 BC still have rather low feet,<sup>67</sup> whereas the foot of the type B Gordion, dating from c. 560-550 BC, is considerably higher and differs little from the lip-cup foot (e.g., 34, fig. 15 in chapter one).<sup>68</sup>

### **Bowl with offset lip**

The Laconian lip-cup is not a potential source for a bowl with offset lip because it diverges too markedly from the Athenian lip-cup, for instance the convex lip.

It has been noted above, however, that a small group of Ionian lip-cups are remarkably similar in shape (as well as decorative scheme) to Athenian lip-cups.<sup>69</sup> E. Walter-Karydi dates the earliest one around 560 BC, which would be just slightly later than the C Painter's experimental lip-cup which, as we shall see, can be placed at c. 565 BC.<sup>70</sup>

Here, it may again be noted that the type A Gordion from the Ergotimos-Kleitias Group, referred to above, derives from East Greek cups.<sup>71</sup> If so, the awareness of East Greek models on the part of at least some Athenian producers of cups in the late 560s BC had a lasting influence on the course of Athenian pottery. More specifically, the potter Ergotimos, who was the father of Eucheiros who fashioned two of the earliest known standard Athenian lip-cups (1-2), would have had first-hand knowledge of East Greek pottery.

### **Miniature style**

Corinth can be considered the birthplace of the miniature style of vase-painting.<sup>72</sup> In Laconia, it appeared first at around 570 BC in the work of the Naukratis Painter.<sup>73</sup> In Athens, it is attested a few years later, 570/65 BC, on the foot of the François krater painted by Kleitias, specifically the depiction of the fight of the Pygmies against the Cranes.<sup>74</sup> Around 565 BC, quite a few Siana cup

---

<sup>64</sup> For the class see W. Kraiker, Eine prothesis-Schale in Kerameikos, *AM* 59 (1934) 1-8; A. de Agostino, Tazze con anse a bottone della Collezione Vagnonville, *StEtr* 13 (1939) 501-8; Callipolitis-Feytmans 1979; N.H. Ramage, A Merrythought Cup from Sardis, *AJA* 87 (1983) 453-60; Malagardis 1999, 207-8; Brijder 2005, 252-53.

<sup>65</sup> Brijder 1983, 109, n. 2; Brijder 2005, 252-53, fig. 4a-b; Brijder proposes the date. The foot of another merrythought cup by the C Painter has not been preserved (Rhodes 15369).

<sup>66</sup> Oxford 1965.120; see below, 'Earliest lip- and band-cups'.

<sup>67</sup> See Brijder 2000, 550-51, 554-56, figs. 107-13.

<sup>68</sup> Brijder 2000, 552, 554-57, figs. 114-15.

<sup>69</sup> See n. 60.

<sup>70</sup> The sharply offset lip is not yet seen on this cup (Brijder 2000, 560, top figure).

<sup>71</sup> See n. 28. Jackson 1976, 9-10, supposes East Greek influence on another, contemporaneous group of Athenian cups, the so-called ST cups. The notion is convincingly rejected in Brijder 2000, 617-19 (literature in n. 298), who shows that these cups have the Siana shape.

<sup>72</sup> E.g., the late proto-Corinthian 'MacMillan' aryballos, London 1889.4-18.1, dated c. 650 BC (Boardman 2001, 33, fig. 31) or c. 640 BC (Williams 1985, 20).

<sup>73</sup> Stibbe 2004, 152-53, pl. 3. He suggests that such cups by the Naukratis Painter may have been the models for Athenian and Ionian lip-cups. This is doubtful, however, as it is hard to believe that the abundant decoration of Laconian cups could in any way have influenced the modest scheme of the Athenian or Ionian lip-cup.

<sup>74</sup> There is little consensus about the date of the François krater. E.g., c. 570 BC: Cohen 1991, 52; Clark 2002, 43; Woodford 2003, 44, 181, 192; Iozzo 2006, 125; Villanueva-Puig 2007, 35. J. Boardman has slightly changed his opinion over the years: 'c. 570 could be a trifle early' (1974, 34) or 'about 575 BC' (2001, 52). In addition, c. 570-560 BC, H.A. Shapiro (1989, 11) and L. Rebillard (1992, 504); B. Kreuzer generally assigns the work of Ergotimos and Kleitias to 570-560 BC (*KLA* I, 214, 419), while not considering individual pieces; and c. 565 BC, Isler-Kerényi (2004, 19).

painters adopted the miniature style, first the Taras Painter<sup>75</sup> and then, shortly afterwards, the Malibu Painter, Vintage Painter, Adelphe Painter, Double-palmette Painter, Painter of the Burgon Sianas, Epignote Painter and a painter related to the Griffin-bird Painter.<sup>76</sup> The miniature style was perfected by Nearchos who, at least once, portrayed many tiny figures on an aryballos, a shape which Athenian potters copied directly from Corinth, dated c. 560 BC.<sup>77</sup> Around the same time, this style was adopted by lip-cup painters and, a bit later, band-cup painters.<sup>78</sup>

### Handle-palmettes

Evidently, Laconian painters were the first to adorn cups with palmettes, which they positioned horizontally against the handle, from about 575 BC on.<sup>79</sup> In Athens, on the other hand, the horizontal handle-palmette remained a rarity between c. 565 and 550 BC and never became popular.<sup>80</sup>

Instead, Athenian painters, as early as the experimental lip-cup of the C Painter from c. 565 BC (Oxford 1965.120), ornamented cups with vertical palmettes which are linked to the handle by a stem. The motif was soon used for various shapes: a footless merrythought cup and a komast cup of special form, both by the Painter of Athens 533, and, for instance, Siana cups by the Red-black Painter, many of whose palmettes, however, are not completely upright, but rather oblique.<sup>81</sup>

Conceivably the palmettes imitate the ornamental handle attachments of metalware, such as those of a bronze cup of little-master shape in Amsterdam.<sup>82</sup> The handles of metal cups were sometimes attached by means of a simple rivet. Most often, however, the handles required flattened ends to be joined to the bowl, and these functional surfaces were sometimes embellished, for instance, with a wavy contour in the shape of palmettes. As remarked by H.A.G. Brijder and C.M. Stibbe, it would be obviously impossible to determine whether the purely decorative palmettes of fictile cups

<sup>75</sup> E.g., the band-cup-like animal friezes of the Taras Painter's early period (dated in Brijder 1983, c. 565 BC, 167, nos. 131-32, pl. 28b); further, the painter's later cups (op. cit., nos. 181-88).

<sup>76</sup> E.g., Brijder 1983, nos. 249-50, 255-64b, 268-69, 272, 290-91, 292-94, pls. 45h-i, 48-51, 54, 56a-c, 58-59; idem 1991b, pls. 163c, 166. Brijder 2000 is largely dedicated to somewhat later Siana cup painters working in a miniature style.

<sup>77</sup> New York 26.49. J. Boardman (1988, 424-25) regards Nearchos' vases as 'close contemporaries of or little later than the François vase', but he later (2001, 55) specifies 'before the mid-sixth century' (just as he dates the kantharoi of Nearchos). In addition, Isler-Kerényi 2007, 195, dates it 'about 560 BC', and Richter, in her first publication of the aryballos (1932, 272), 'about 550 BC'. As we shall see in chapter ten, however, Richter's date must be too late because the work of Nearchos after c. 555 BC is much less refined than the aryballos. Yet, Merten's date (c. 570 BC) seems too early (Mertens 2010, 62-65). In my view, a date of 560 BC seems most appropriate.

<sup>78</sup> The band-cup-like animal friezes of Siana cups by the Vintage Painter, Taranto 4980 and 4484 (Brijder 1983, nos. 131-32, pl. 28b), which Brijder assigns to the 560s, predate the earliest band-cups, whereas those, e.g., by the Malibu Painter, Ragusa 320 and Taranto 110340, dated by Brijder 560-550 BC (op. cit., nos. 249-50, pl. 45 h-i) are contemporaneous with them.

<sup>79</sup> Stibbe 1972, 22, figs. 6-8.

<sup>80</sup> They appear on a footless merrythought cup of Ergotimos, 565/60 BC: Berlin V.I. 3151 (Callipolitis-Feytmans 1979, 196, fig. 2; Cohen 2000, 343, fig. 13.1), Gordion type A cups, 565/60 BC: Berlin 4604, Paris, Louvre Cp 10245 (Brijder 2000, 550, fig. 108a-b, 556, no. G 6; 563, no. G8, fig. 116, no. 6a, pl. 258e), lip- and band-cups in the manner of the Eucheiros Painter, 555/50 BC, **14-16,19**; hybrid cup, c. 560/50 BC: Princeton 1998-411 (Padgett 2002, 43-46), Siana cup, c. 550 BC: Basel, market (Brijder 2000, 671, Add. No. 65, pl. 248d). The large, horizontal palmettes on later band-cups in the Group of Villa Giulia 3559, Group of Louvre F 81 and Group of Rhodes 12264 are completely different in form and are not related to these early, horizontal palmettes; a similar type is used on a band-cup attributed to 'Related to the Lysippidies Painter' (Florence 3904; *ABV* 265.2).

<sup>81</sup> Footless merrythought cup in Athens, NM 14307, c. 565/60 BC (Callipolitis-Feytmans 1979, 196, fig. 1), and komast cup of special shape, 565/55 BC (Brijder 2000, 563, fig. 6b). For the palmettes of the Red-black Painter dating from the late 560s on see, e.g., op. cit., pls. 173, 175, 178. A survey of palmettes on Siana, Gordion and lip-cups made between 565 and 540 BC is found in op. cit., 562-63, fig. 116.

<sup>82</sup> Amsterdam 13344 (Brijder/Stibbe 1997, 21ff, esp. 23, fig. 4b-c, where discussed in relation to other metal cups).

could have been inspired by the functional, ornamented handle-attachments of metal cups or the other way around.<sup>83</sup>

### Decorative schemes

Both little-master decorative schemes seem to be taken directly from the type A Gordion cup which, in turn, was modeled on Ionian cups.<sup>84</sup> The black-and-reserved outer scheme of most type A Gordion cups was continued on Gordion cups of type B and band-cups, whereas the inscription in the handle-zone and the inner medallion of the type A Gordion was adopted primarily for lip-cups.<sup>85</sup> However, the figured handle-zone of band-cups was most likely inspired by Siana cups.<sup>86</sup> Both Sianas and Gordion cups of type A (and often also of type B) have dividing and ground lines in the handle-zone; on lip-cups only the dividing line recurs, whereas on band-cups dividing lines are very rare and ground lines usually disappear in the black of the lower body, although occasionally parts of it are visible; a completely visible ground line is extremely rare (e.g., **175**, Sakonides, fig. 69).<sup>86a</sup> The concentric circles which usually adorn the standing surfaces of Gordions and occasionally Sianas, reappear on early lip-cups, always in one-three-one order (**1-4, 36, 38, 133, 239, 263, 265-66, 268, 292**).<sup>86b</sup> The earliest known Athenian tongue border around a medallion is met in the work of the C Painter.<sup>87</sup>

In sum, the features of little-master cups have a variety of sources. Although the origins of some can be found outside Athens, like the miniature painting style, all of them were already well established or at least employed in Athens during the years preceding the emergence of the little-master cup.

Nevertheless, basic questions remain to be answered below. Were the traits copied individually from different sources and combined by the Athenian producers themselves to create the little-master cup? Or is the Athenian lip-cup based in its entirety on the Ionian lip-cup?<sup>88</sup> In addition, which pottery establishment began to turn out little-masters?

### Experiments leading to the little-master cup

As noted, our earliest evidence of experimentation that led to the lip-cup shape in Athens comes from the C Painter's workshop, Oxford 1965.120, dated c. 565 BC. Besides a high, slender foot, the cup has handle-palmettes, inscriptions in the handle-zone and a black lower bowl with a reserved band.<sup>89</sup> However, the lip lacks the sharp offset of the standard lip-cup and the decoration borrows traits from Siana cups, including a large medallion, ivy branches with berries on the lip and concentric circles

---

<sup>83</sup> Brijder/Stibbe 1997, 29; Brijder 2005, 252.

<sup>84</sup> See n. 28, and Smith 1926, 432-33.

<sup>85</sup> Note that a type A Gordion cup in Berlin (4605; Brijder 2000, pl. 257d) has reserved lip and handle-zone, like lip-cups.

<sup>86</sup> For such Siana cups see nn. 75-76. Note that many early band-cups have an animal frieze or imitation inscription in the handle-zone; for examples see n. 98.

<sup>86a</sup> For dividing lines on band-cups see n. 1245. Partly visible ground lines on band-cups on, e.g., **174** (Sakonides, pl. 51a), Munich 2223 and 7414 (Fellmann 1989, pls. 20.3 and 46.4).

<sup>86b</sup> For concentric circles underneath the standing surfaces of Gordion cups and Siana cups see Brijder 2000, 554, nn. 18-20, 620, n. 313. An early band-cup with concentric circles underneath foot: Dunedin OMD E 68.44 (by same painter as Chiusi 1810; J.R. Green 1979, *CVA* 1, pl. 29.5-8).

<sup>87</sup> Brijder 1983, 121-23.

<sup>88</sup> To answer this question definitively, it would first of all be necessary to determine where the Ionian lip-cups were manufactured. The production remained limited. The discussion centres on Samos and Miletus: Cook/Dupont 1998, 94, Samos, with some doubt; G.P. Schaus, Two Fikellura Vase Painters, *BSA* 81 (1986) 251-95, potters moved from Samos to Miletus; Schlottzhauer 2000, 415, and 2001, 123-24, at least partly produced in Miletus. Many Athenian little-master cups have come to light in both places, whereas an East Greek little-master cup has, to my knowledge, not yet been discovered in Attica.

<sup>89</sup> For a drawing and photo of the exterior see Brijder/Stibbe 1997, 27, fig. 8a-b (drawing also in Brijder 1983, pl. 79). For a photo of the interior see *Burlington Magazine*, April 1966, 198, fig. 51.



under the foot. Another cup from the C Painter's workshop is also transitional: a very large lip-cup dated slightly later, c. 560 BC.<sup>90</sup> In shape, the blunt offset of the lip closely resembles the Oxford cup.

Like the C Painter, other manufacturers of Siana cups experimented with the lip-cup form as well. The evidence comprises a very fine specimen of perfect lip-cup shape with overlap decoration related to the Palazzolo Painter, assigned to c. 560 BC by Brijder;<sup>91</sup> a lip-cup of the Griffin-bird Painter, decorated in a kind of double-decker scheme with an ivy chain in the handle-zone, dated c. 560/50 BC,<sup>92</sup> and a lip-cup of the Heidelberg Painter, also from c. 560/50 BC, which has the characteristic shape with sharply offset lip and a decorative, nonsensical inscription in the handle-zone, reserved, unornamented lip and, inside, Siana medallion.<sup>93</sup>

Similarly, during the period c. 560/545 BC, Siana cups occasionally show decorative features which are characteristic of little-masters. They were sometimes made by craftsmen who are also known for, or more closely identified with, little-masters, like Exekias, Taleides, Hermogenes and the Amasis Painter.<sup>94</sup>

Lastly, a very unusual, transitional cup deserves attention.<sup>95</sup> It has a high-stemmed, trumpet-shape foot with a very thin base; the rather bulbous bowl is reminiscent of Sianas, and the high lip is turned out in an unparalleled way. The decorative scheme, including dividing and ground lines in the handle-zone as well as a large inner medallion, recalls the Gordion cup, although the miniature depiction of two fighting-cocks in the handle-zone seems more suitable for the lip of a lip-cup. This cup represents the eclectic mix of varied traits and experimentation which characterizes the output of the Athenian pottery establishments from c. 565 to 555 BC.

### The earliest lip- and band-cups

Two lip-cups of Eucheiros (**1-2**, pl. 1), a son of Ergotimos, and a lip-cup signed by the otherwise unknown Gageos (**715**, pl. 172a-b) may be our earliest completely preserved examples of the standard Athenian lip-cup. Apart from their still rather trumpet-shaped feet, they show the main features of the standard lip-cup in both shape and decoration: sharply offset lip, miniature painting style, handle-palmettes and inscriptions in the handle-zones. As argued below in chapter one, they can be dated c. 560/55 BC.

In contrast, the earliest extant band-cups can not be so easily identified. One of them, in Kiel, is fragmentary; although nearly the entire bowl is missing, the red fillet at the top of the stem marks it as a band-cup.<sup>96</sup> The rather low, wide stem points to early manufacture in the series of little-masters. The interior has a tondo surrounded by a band of tongues without relief-lines between them. Like the low, wide stem, the double-incision on the shoulder of the collapsing bull points to an early date.<sup>97</sup> The cup was probably made around 555/50 BC. Furthermore, several early band-cups showing animal

---

<sup>90</sup> New York 12.234.1, Reminiscent of the Vintage Painter (Brijder 2000, 558, 560, middle fig.).

<sup>91</sup> Vatican 17828 (Brijder 2000, 558-59, 560, bottom fig., 609, fig. 144, 611-12, pl. 191a-b, d). The only other known lip-cup with overlap decoration is Florence 3897, which is unattributed, datable between 550-540 BC (Carpenter 1986, pl. 22).

<sup>92</sup> Berlin F 1777 (Brijder 2000, 559, 561, top fig., pl. 225b). Two other, unattributed lip-cups with double-decker decoration are Florence V 34 and V 34bis (Iozzo 2006, pl. IX.1-5). At first sight, another, much later lip-cup also seems to have double-decker decoration, Berlin V.I. 4495 (I thank U. Kästner for sending me photos). However, as Beazley earlier supposed (1932, 183), the outline Dionysian heads in the handle-zones and the palmettes must be modern additions; most probably, the handle-zones were undecorated as on three other lip-cups by the same, not very talented painter: Nicosia C 1063 (Flourentzos 1992, pls. 39, 42), Rome, VG 79881, 79884 (Hannestad 1989, nos. 37-38), and, with short stem, Copenhagen NM ABC 42 (C. Blinkenberg 1928, *CVA* 3, pl. 117.1).

<sup>93</sup> Bremgarten, Gottet G 77 (Brijder 2000, 559, 561, middle fig., 672, Add. No. 20, fig. 185, pl. 252c, e (fig. 186 is erroneously labelled as this cup).

<sup>94</sup> Brijder 2000, 615-625, pls. 192-198. For the little-masters by these artisans see the various chapters below.

<sup>95</sup> Princeton 1998-411 (Padgett 2002, 42-48, figs. 7-9, his date, about 550, seems too late).

<sup>96</sup> Kiel B 786 (M. Prange 1993, *CVA* 2, pl. 37.1-2, c. 560-550 BC).

<sup>97</sup> Cf., e.g., the double shoulder incisions on **50** (Xenokles Painter, pl. 13c) and **133** (Hermogenes, pl. 43b), both dated here c. 555/50 BC.

friezes or imitation inscriptions in the handle-zones have rather short, sturdy stems which are reminiscent of Siana cups.<sup>98</sup> These band-cups seem therefore to be products of the late 550s BC.

## Conclusions

Considering the open question whether the Athenian lip-cup was modeled on the Ionian lip-cup or vice versa, we can only conclude that an indigenous Athenian development seems most likely, which began with a period of experimentation. Whereas the Ionian production of lip-cups was short and limited, the Athenian pottery establishments have a well-documented record of continuing innovation. The experimental lip-cup of the C Painter, c. 565 BC, closely approaches the later standard Athenian shape. In Ionia, on the other hand, lip-cup production began not until c. 560 BC and experimental precursors are unknown.<sup>99</sup> Of course new finds may reveal an earlier development in Ionia which could shift the balance in favour of that region as the prime source of the Athenian little-master cup.<sup>100</sup> Meanwhile, it must also be kept in mind that interaction between the various Greek pottery centres was intensive and that once a new design was introduced in one place, it became very soon known elsewhere and was often copied.

Similarly, the evidence is insufficient to determine conclusively which Athenian pottery workshop began to manufacture little-master cups. The contacts and reciprocal influences of craftsmen in the Kerameikos quarter of Athens would be especially strong and therefore all the more difficult to recognize and disentangle.

But it is tempting to attribute the introduction of the canonical Athenian lip-cup to the Ergotimos-Kleitias workshop which from c. 560 BC was probably being run by Ergotimos' son Eucheiros, as explained below in chapter one. Two of his lip-cups are amongst our earliest evidence of the fully developed Athenian type (1-2, pl. 1). Furthermore, a few potters of the lip-cup also fashioned the type B Gordion cup which descended directly from the type A Gordion manufactured by this workshop and which seems to have inspired the Athenian lip-cup. On the other hand, as stated, experimentation took place amongst various Athenian producers and one of the other earliest examples of the canonical Athenian lip-cup is signed by a potter named Gageos (715, pl. 172a-b).

Furthermore, since so little Athenian pottery has survived and finds are subject to chance, it seems almost certain that a considerable amount of transitional work has been lost.<sup>101</sup> In short, the invention of the standard lip-cup in Athens remains a matter of speculation. Was it introduced by the C Painter, Ergotimos, his son Eucheiros, Gageos or even someone else? Perhaps new evidence and research will supply more conclusive answers.

---

<sup>98</sup> With inscriptions: Capua T 141.3 (Johannowsky 1983, 192-3, pl. 33a), Corinth 173-4, 202-3 (*Corinth* XIII, fig. 22, pls. 27, 31), London 51.5-7.4 (Smith/Pryce 1926, pl. 15.7), Paris, CabMéd 5028 (*CVA* 1, pl. 47.1, 4), Thessaloniki (Sismanides 1985, pl. 96a), Torcello 2127 (I. Favaretto, *Ceramica greca, italiota ed etrusca del Museo Provinciale di Torcello*, Venice 1982, 45). With animal frieze: Chiusi 1809, 1810 (A. Rastrelli 1981, *CVA* 1, pls. 24-25), Dunedin OMD E 68.44 (by same painter as Chiusi 1810; J.R. Green 1979, *CVA* 1, pl. 29.5-8), Istanbul 8496 (Tuna-Nörling 1995, 62, no. 20, pl. 25), London, market (Sotheby's, 20 May 1985, no. 375), Munich 2188 (Fellmann 1989, pl. 1.1-5), New York, market (André Emmerich, 22 April-30 May 1964, no. 12), St. Petersburg B. 68.195, B. 115 (Petrakova 2006, pls. 13-15). Based on the old-fashioned decoration, a partial band-cup in the Louvre (Cp 10251) can be added to these complete, early band-cups; Beazley remarked that it is 'still in the tradition of the KX Painter' (*Para* 15).

<sup>99</sup> Dated by W. Karydi, as seen above.

<sup>100</sup> U. Schlotzhauer hints twice at the possibility, but remains vague: see his contribution, in Krinzing 2000, 443, and on the website of the Miletus excavations (2002): 'Hinzu traten einige neue Funde einer speziellen Gattung der Fikellurzeit, die sog. Ionischen Kleinmeister. Mit diesen ist die Diskussion zur Entstehung und Produktion dieser Gattung neu entbrannt.' In a letter of November 2007, he informs me that Neutron Activation Analysis (NAA) tests of pottery from Miletus have not yet brought us closer to an answer; he is hopeful that new tests planned for 2008 will take us further.

<sup>101</sup> The commonly proposed survival rate is about 1 per cent. However, V. Stissi (2003, 26-34) demonstrates that it is probably lower, perhaps 0.25-0.5 per cent. The role played by chance is perfectly illustrated by the unprecedented type of aryballos decorated by the red-figure painter Douris discovered in Athens during the 1990s in the excavations for the metro-railway (Athens, NM A.15535; *City beneath the City*, 309-10, no. 311).

## DIMENSIONS

In order to compare the absolute and relative dimensions of the lip-cups and band-cups by the various potters, the following ranges have been adopted. The measurements are in centimeters.

Absolute dimensions	Lip-cups	Band-cups
<i>extremely small</i>	smaller than 12	smaller than 12
<i>extra small</i>	12-13.9	12-14.9
<i>small</i>	14-16.9	15-18.9
<i>medium</i>	17-20.9	19-22.9
<i>large</i>	21-24.9	23-26.9
<i>extra large</i>	25-29.9	27-34.9
<i>extremely large</i>	30 and larger	35 and larger

### Relative dimensions of lip-cups and band-cups<sup>102</sup>

#### Height of bowl to diameter

<i>extra shallow</i>	lower than 0.31
<i>shallow</i>	0.31-0.33
<i>medium</i>	0.34-0.36
<i>deep</i>	0.37-0.39
<i>extra deep</i>	0.40 and higher

#### Height of foot to total height

<i>extra low</i>	lower than 0.40
<i>low</i>	0.40-0.43
<i>medium</i>	0.44-0.47
<i>high</i>	0.48-0.51
<i>extra high</i>	higher than 0.51

## Medallion

### Diameter of medallion to diameter of bowl

<i>extra small</i>	smaller than 0.36
<i>small</i>	0.36-0.45
<i>medium</i>	0.45-0.55
<i>large</i>	0.56-0.65
<i>extra large</i>	larger than 0.65

## BEAZLEY'S TERMS FOR DECORATIVE SCHEMES

### Lip-cups

LO	figure-decoration outside only
LI	figure-decoration inside only
LIO	figure-decoration both inside and outside
LP	no figure-decoration
--	band-cups with brief picture outside

### Band-cups

BO
--
BIO
BP
BOB

<sup>102</sup> These ranges also apply to the relative dimensions of Gordian type B cups **34** (chart 2 in chapter one) and **106** (chart 7 in chapter four).

**1. EUCHEIROS, EUCHEIROS PAINTER, A SON OF EUCHEIROS, A PAINTER NEAR KLEITIAS, SONDROS, SONDROS PAINTER AND SOKLES, SOKLES PAINTER** (nos. 1-49; pls. 1-12)

**1.1 EUCHEIROS, EUCHEIROS PAINTER, c. 560/45 BC** (nos. 1-13; figs. 3-10; pls. 1-6c)

**Introduction**

The signature of the potter Eucheiros, who signs as son of the potter Ergotimos, has been (partially) preserved on six little-master cups (**2-3**, **5-8**).<sup>103</sup> His father Ergotimos is best known as the potter who collaborated with the painter Kleitias on the famous François volute-krater (c. 570/65 BC), which they each signed twice, Ergotimos as potter, Kleitias as painter.<sup>104</sup> Their paired signatures are also found on a standlet and two type A Gordion cups. Two other type A Gordion cups preserve the signature of Kleitias, and Ergotimos' signature appears alone on a footless cup with merrythought handles and a skyphos;<sup>105</sup> a little-master cup can not be attributed to either of them.<sup>106</sup>

In his publication of a lip-cup found in Medellin, Spain (**1**, pls. 1a-b, 3a), M. Almagro Gorbea recognized that the same artisan had painted a lip-cup from Rhodes (**2**, pls. 1c-d, 3b), the latter being signed by the potter Eucheiros; both of them are the LIO type.<sup>107</sup> Almagro Gorbea proposed to name the artisan the Medellin Painter. Here, instead, it is argued that there is no need to separate the two cups of his so-called Medellin Painter from the work of the Eucheiros Painter, and that they date from

<sup>103</sup> Four lip-cups and two fragments. For Eucheiros and the Eucheiros Painter see Hoppin 1924, 85-87; Beazley 1932, 169, 175, 178, 200; Robertson 1951a, 149; *ABV* 162; *Para* 68; Almagro Gorbea 1971; Haldenstein 1982, 3-6; *Add<sup>2</sup>* 47; *KLA* I, 221 (B. Kreuzer).

<sup>104</sup> For this vase see especially Maetzke 1980 and Torelli 2007. For convenience, the most common interpretation of *epoiesen* as a potter's signature is adopted (the meaning of *egraphsen* for painter is hardly contested); however, as we shall see, the *epoiesen*-signature has not the restricted meaning of 'made me personally'. For a further discussion of the meanings of *epoiesen* see chapter eleven. For the dating of the François vase see n. 74.

<sup>105</sup> *ABV* 77.7, 78.12-15, 79-80; for the new Gordion cup fragment with partial signature of Kleitias, Marseille MCR 11-193, see Denoyelle/Hesnard 2006, 248, pl. VI.2.

<sup>106</sup> For Ergotimos and Kleitias see Beazley/Payne 1929, 265-67; Beazley 1932, 185-86; *Dev<sup>2</sup>* 24-34; Robertson 1951a, 143-46; *ABV* 76-80; *Para* 29-30; Boardman 1974, 33-34; Maetzke 1980; Haldenstein 1982, 1-6; Stähler 1987; Hoffmann 1987; *Add<sup>2</sup>* 21-22; Iozzo 1998; Brijder 2000, 549-56; *KLA* I, 214, s.v. Ergotimos (B. Kreuzer) and 419-21, s.v. Kleitias (B. Kreuzer); see also below, the discussion of **21**, attributed to a painter near Kleitias.

<sup>107</sup> Almagro Gorbea 1971. The term LIO is used for lip-cups with figurework both inside and out; cf. above, p. 15. In total, 47 lip-cups of this type are known to me: five cups are by the Eucheiros Painter (**1-2**, **4**), or in the Manner of the Eucheiros Painter (**16**, **19**), nine cups from Xenokles' workshop are of this type (**53-54**, **56**, **58-59**, **84-87**), four of Epitimos' lip-cups (**236-39**), one each by Exekias (**118**), Taleides (**124**), Hermogenes (**133**), Centaur Painter (**516**), Thopheithides (**712**) and Myspios (**714**); one fragmentary cup, Athens, NM Acropolis 1609 (Graef/Langlotz, 171, pl. 82) most likely belongs to the LIO type (the probable figured parts of the lip are lost, but the dot-tongue border of the medallion and the horse-men in the handle-zones, replacing the handle florals, point to figurework on the lip). The others are: Athens, NM Acropolis 1572 (Graef/Langlotz 1909-30, 168), Basel, private (Wachter 2003, no. 56, pl. 181), Bassano del Grappa 59 (Andreassi 1990, 88, no. 15), Berlin F 1773 (Painter of the Boston Polyphemos, *ABV* 198.1; *Para* 80; Johansen 1960, 135, fig. 14), Berlin F 1777 (Griffin-bird Painter, Brijder 2000, pl. 225b), Copenhagen, NM ABC 42 (C. Blinkenberg 1928, *CVA* 3, pl. 117.1, late and with short stem), Florence V 34 and V 34bis (Iozzo 2006, 128-29, pl. IX. 1-5), Germany, private (interior: siren; exterior: swan; not previously published, known from photos received from K. Schauenburg), Helgoland, Kropatscheck (Hornbostel 1980, no. 54), London, market (Painter of Munich 1379, *ABV* 303; Sotheby's, 24 February 1964, no. 99), Malibu, Getty 81.AE.100 (not previously published), Milan 11066 (Facchini 1977, pls. XLII-XLIII), Munich 2171 and 9412 (Fellmann 1988, pls. 1.2-5, 6.1-7), New York 12.234.1 (reminiscent of Vintage Painter, Brijder 2000, 558, n. 37, fig. on p. 560, middle, pl. 190), New York, market (Sotheby's, 17 December 1997, no. 100), Paris, Louvre Cp 10277 (Schauenburg 1981, 339, figs. 12-14), Rome, VG 63556, 63557, 64221 (Ricconi 2003, 3-4, nos. 4-5, figs. 11-16, and *Tomba Panatenaica*, 35-36, no. 21), Tarquinia RC 4194 (G. Jacopi 1956, *CVA* 2, pl. 21.5-6). The medallion of the lip-cup St. Petersburg B. 2969 (Petrakova 2009a, pls. 8-9) is no doubt alien to this cup with exterior decoration; I consider the LIO cup sold by Pandolfini to be a fake (December 2003, p. 31, sine no.; previously, Pandolfini, June 2001, no. 93).

the beginning of the latter's career.<sup>108</sup> Furthermore, these lip-cups may be considered two of the earliest, complete specimens of standard lip-cups which have come down to us.<sup>109</sup>

Beazley, who was unfamiliar with the cup from Medellin, attributed five cups to the Eucheiros Painter (2-3, 5-6, 8, pls. 1c-d, 2a, 3b-c, e-f, 4a-b, d-f),<sup>110</sup> but recognized that too little comparative material was available to confirm all the attributions. B. Freyer-Schauenburg assigns another cup to Eucheiros, Kiel B 539 (4, pls. 2b-d, 3d), linking it to the signed cup London B 417 (3).<sup>111</sup> A.B. Brownlee states that a fragment found in Corinth must be work of a son of Ergotimos (7, pl. 4c).<sup>112</sup> Of the six cups which J.T. Haldenstein gives to the Ergotimos-Kleitias workshop and to Kleitias in particular, two can here be added instead to the output of the Eucheiros Painter (9-10, pl. 5).<sup>113</sup> Two others (12-13, pl. 6b-c) may also be by him, but without much else available for comparison than the inscription and palmette, it is not possible to be certain.<sup>114</sup> Lastly, another cup will here be placed in the Eucheiros Painter's oeuvre (11, pl. 6a). The unsigned lip-cups 9-11 are given to him and the potter Eucheiros on the basis of various similarities to their other work, including the overall shape and the dimensions of the bowls and feet, the palmettes, the type and position of the inscriptions in the handle-zone, the large lettering and the short tongues of the tondo border. Furthermore, the position of Theseus' sharply bent right leg (9-10, pl. 5b, d) is comparable to that of Herakles inside 4 (pl. 3d). No band-cup has yet been attributed to Eucheiros or the Eucheiros Painter.

Six cups (14-19, pl. 6d-8d) will here be categorized as in the Manner of the Eucheiros Painter (for which see section 1.2).

### Shape and dimensions

All of Eucheiros' cups are *medium*, with diameters ranging from 17.2 to 19.0cm. Eucheiros' cups are delicately shaped, the earliest ones having very thin walls.

The bowl of 1 (fig. 3) is *shallow* (0.32), whereas the bowls of 3 (fig. 4) and 4 are *deep* or *extra deep* (0.39, 0.43); the lips of the two earliest cups flare the most (1-2).<sup>115</sup> The lip of 4 is not sharply offset.<sup>116</sup> The handles of 1-2 are rather horizontal (Fig. 3). The heights of the feet range from *medium* in the earliest phase (0.47. 2) to *extra low* and *medium* in the next one (0.45, 0.35, 3-4).

The foot develops from a nearly trumpet shape, with narrow standing surface and thin, rounded base edge, towards the standard little-master type, consisting of flat disk and higher edge.

---

<sup>108</sup> Differently, E. Kunze (1934, 106-7, n. 1): 'Auf jeden Fall ist die Schale aus Rhodos älter als die Eucheiros-Schalen in Berlin und London und sicher von einer anderen Hand bemalt'.

<sup>109</sup> Another one is 715 (pl. 172a-b) signed by the otherwise unknown potter Gageos.

<sup>110</sup> *ABV* 162-63 (for 'A Son of Eucheiros', on p. 162, read 'A Son of Ergotimos'). Regarding the Berlin cup (5), Beazley, Almagro Gorbea and others were misled by the alien fragment with a female outline head, painted by Sakonides, which had been inserted by a restorer. Although this would be the only little-master cup decorated on one side only, nobody ever seems to have doubted the restoration. During my visit to Berlin in 1999, I had the good fortune that cup F 1756 had been taken apart for a new restoration, which gave me the opportunity to measure the Sakonides fragment, discuss my findings with U. Kästner and the restorer, and conclude that it was alien. The fragment's new inv. no. is 'ex F 1756' (187).

<sup>111</sup> B. Freyer-Schauenburg 1988, *CVA* Kiel 1, pl. 23.

<sup>112</sup> Brownlee 1989, 384-85, no. 105.

<sup>113</sup> Haldenstein 1982, 4-5.

<sup>114</sup> The shape can not be considered, as the cups are either too fragmentary or only known from photos in the Beazley Archive. Cup 12 preserves no more than the inscription, which indeed is very similar to the inscriptions of the Eucheiros Painter; and cup 13 has, judging from photos, an early foot with thin outer edge, short tondo tongues and palmettes and inscription similar to those on cups of the Eucheiros Painter (fig. 8b). Further, the cock with lotuses (positioned like those in the tondo of 19, pls. 6c, 8d) shows some resemblance to the right-hand cock on side B of 4 (pl. 2d), but the incisions do not completely correspond, which might have to do with repainting and restoration, but photos are inadequate for definite judgement.

<sup>115</sup> It can not be excluded that the modern reconstruction of the heavily damaged cup from Medellin is responsible for a bowl which is too shallow.

<sup>116</sup> For a profile drawing see B. Freyer-Schauenburg 1988, *CVA* 1, p. 53, fig. 21.

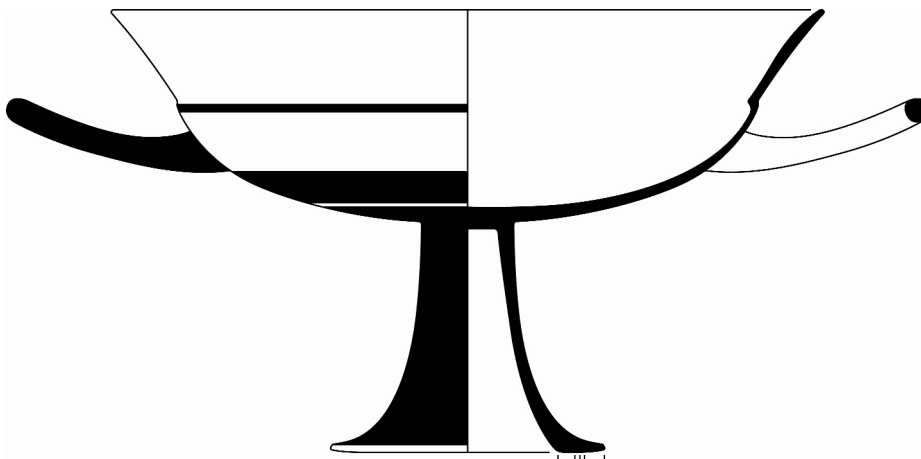


Fig. 3. Profile drawing of **1** (1:2).

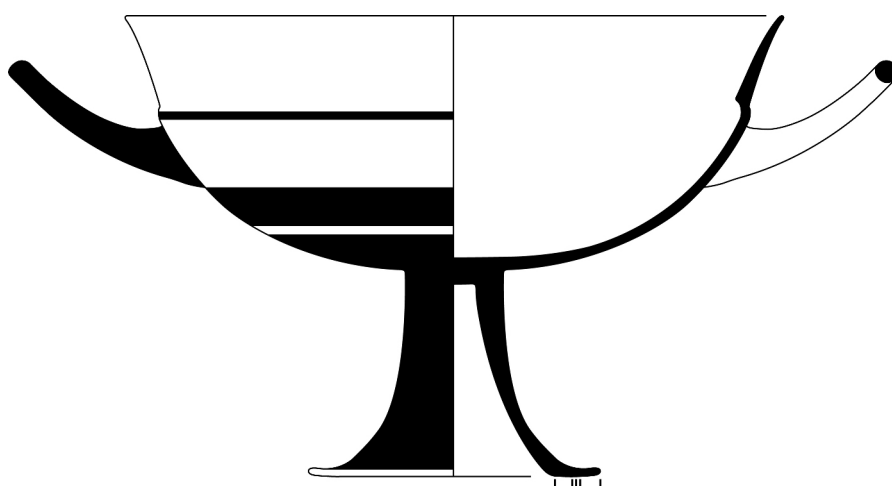


Fig. 4. Profile drawing of **3** (1:2).

Date-type	H.	D.	foot	bowl
c. 560/55	12.35	18.95	0.47	0.32
c. 555/45	12	18.14	0.40	0.41

Chart 1. Average absolute and relative dimensions of Eucheiros' lip-cups.

## Inscriptions

The Eucheiros Painter employed a variety of inscriptions, sometimes placing two different kinds on either side of the same cup: *epoiesen* and *chaire* and twice another sense inscription (**1-2**).<sup>117</sup>

The inscriptions are well centred in the handle-zone and characterized by large, well-spaced letters (up to c. 0.4cm). The words are separated by two (e.g., **2**, Fig. 5) or three vertical dots (**3**, Fig. 6a) or are written without a divider (**5**, Fig. 7).<sup>118</sup> Two sigmas on the cup from Rhodes (**2**) are Z-shaped (fig. 5).<sup>119</sup> The second hastas of the pis of **1-2** are longer than those seen on other cups.

<sup>117</sup> The discussion includes the work attributed by Almagro Gorbea to the Medellin Painter. In the concluding remarks of this chapter it is explained why the Medellin Painter's cups would instead be the earliest output of the Eucheiros Painter.

<sup>118</sup> A three-dot word-divider is rare, but also occurs in *epoiesen*-signatures of Taleides (**124-25**, **127-28**, **131**, e.g., fig. 56, in chapter six) and of Anakles (**258**). Three dots are also placed before or after a few inscribed labels of sphinxes on the Munich cup signed by Archikles and Glaukytes (**110**, pl. 34a).

<sup>119</sup> Immerwahr 1990, 157-58, remarks that the shape of the sigma often varies, even in the work of one painter; see also the different sigmas on Sokles' Madrid cup (**34**).

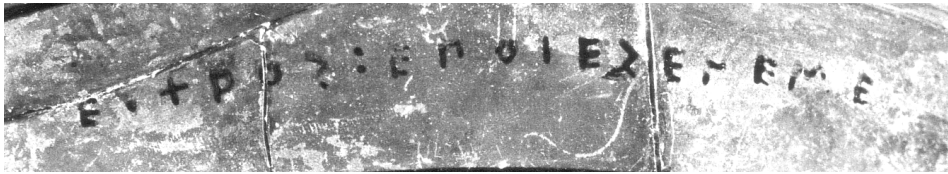


Fig. 5. Signature on side B of 2.



Fig. 6a-b. Signatures on either side of 3.

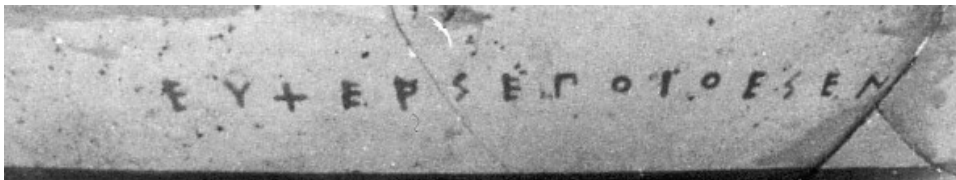


Fig. 7. Spelling mistake on 5.



Fig. 8a. *Chaire*-inscription with error on side A of 4.



Fig. 8b. *Chaire*-inscription on 13.

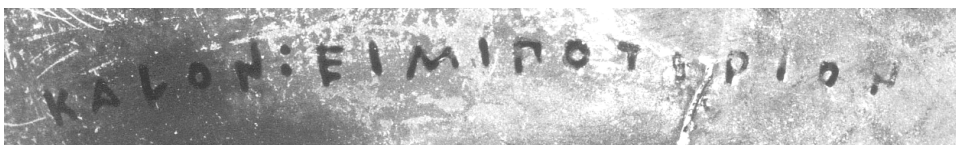


Fig. 9. Inscription on side A of 2.

The signatures, the later ones with a *patronymikon*, show variation in the spelling of the name: Euchros (2), Euchers (5), Eucheros (3). These may be examples of a type of mistake so widespread that R. Wachter calls it ‘abbreviated writing’ (*Kurzschreibung*).<sup>120</sup> Wachter is probably correct that this phenomenon points to someone who spelt out loud while writing. The misspelling on 5, with a second omikron in the verb (ΕΠΟΙΟΕΣΕΝ, fig. 7), may simply be a case of repetition, in which the fairly similar pi and iota precede the omikrons.

<sup>120</sup> Wachter 1992, 25. The principle is that the omitted vowel reflects the (ending) sound of the letter-name of the preceding consonant; in the case of *Euchers* the O-sound is omitted after the rho. Depending of the pronunciation of the diphthong ‘ei’, the misspellings *Euchros* and *Eucheros* may also be examples of the same phenomenon. See also, e.g., 106, where the same kind of mistake occurs in the name Archikles, with the I-sound omitted after chi. A different type of mistake occurs on 129, where the epsilon is missing from the diphthong in the name Taleides. More on the phenomenon of abbreviated writing in Immerwahr 2007, 161-63.

All the *chaire*-inscriptions conform to the formula XAIPE:KAIITIEIEY.<sup>121</sup> Even when viewed on the printed page, it is easy to understand how a painter could omit, as on **4** (Fig. 8a), the first iota before the pi and iota that follow: in shape, a iota is identical to the first hasta of a pi, and to write correctly the painter basically had to mark out four iotas in a row and then connect the second and third ones with a horizontal line across the top.<sup>122</sup>

The other meaningful inscription (**1-2**, fig. 9), which reads like a *glyconeus* and means ‘I am a beautiful drinking cup’, while very rare, appears also a cup with Gordion features, related to the Ergotimos-Kleitias workshop, and on a Siana cup.<sup>123</sup>

### Interior decoration

The tondos of **1** and **2** are bordered by short, red-and-black tongues between dotted bands. The borders of the other tondos are simpler, consisting of rather short, red-and-black tongues, but without dot-bands. The border of **3** has an uneven number of tongues: above the head of the goat two black tongues have been painted next to one another (pl. 3c). The outer ends of all the relief-lines between the tongues are marked by white dots.

The dimensions of the medallions of **1** and **3** are known to me; in relation to the bowls’ diameters they measure 0.6:1, that is, *large*.

### Mythological subjects

According to literary sources, Herakles killed the centaur Nessos (**2**, pl. 3b) with an arrow when the centaur tried to rape Deianeira, after crossing a river with her. In visual art, however, Herakles and Nessos are often shown in hand-to-hand combat, the killing being carried out with a sword.<sup>124</sup> The story is occasionally illustrated in the tondos of Siana cups, in various compositions: Deianeira sits on Nessos’ back, but Herakles is not present;<sup>125</sup> Herakles fights Nessos, as inside **2**,<sup>126</sup> or the three actors are represented.<sup>127</sup>

The monstrous Chimaera (**3**, pl. 3c) was a favourite subject of vase-painters, attested as early as before the middle of the seventh century on two Protocorinthian pieces.<sup>128</sup> The monster is described by Homer (*Iliad* VI, 179-82) as having the heads of a lion, goat and snake with fire-spewing capability. In Athenian vase-painting the creature with the three heads facing back is first encountered around 600 BC, although this did not entirely replace other arrangements.<sup>129</sup> In addition to **3**, nine depictions of the Chimaera are found on lip-cups, but the subject is not seen on a band-cup.<sup>130</sup>

<sup>121</sup> R. Wachter (2004, 308-10) summarizes the discussion, which has taken place about the the form ‘πίει’. It is the future indicative of πίνω, second-person singular of πίομαι, as already recognized by T. Panofka in 1830. Unlike Panofka, who interpreted it as an equivalent of an imperative (in analogy with χόλπε), Wachter argues that it originally had its normal future indicative meaning and gradually lost it to the newly developing jussive one (op.cit., 312).

<sup>122</sup> A similar mistake, rather than another instance of ‘abbreviated writing’, occurs on **97** by the Phrynos Painter.

<sup>123</sup> London B 601.7/601.10, compared by Robertson to **106** (Archikles, pl. 32a-b), dated here around 560/55 BC (*ABV* 79; Robertson 1951a, 147, 149, no. 14), Siana cup, Paris, Louvre F 66 (Compare the Class of the Taleides Siana Cups, Brijder 2000, 622-23, no. 595, dated 555/45 BC).

<sup>124</sup> One of the earliest black-figure examples is the Nessos amphora, Athens, NM 1002, with identifying inscriptions (Boardman 1974, fig. 5.1). On the other hand, see here **19** (pl. 8a), where Herakles has a bow (also Siana cup, Basel, Cahn HC 1474; Brijder 2000, pl. 182c).

<sup>125</sup> Inside a Siana cup by the C Painter, Thasos 3974π (Brijder 1983, pl. 18f), and a Siana cup, Paris market (Millon & Associés, 8 December 2008, 550; Reminds of Civico Painter [H.A.G. Brijder]).

<sup>126</sup> Inside Siana cups by the Heidelberg Painter: Paris, Louvre A 478, and Toledo, Reichert (Brijder 1991b, pls. 117b, 126d). The same may be the case in Sondros’ lip-cup **32** (pl. 9e-f), as M.H. Bikakis proposes.

<sup>127</sup> Inside a Siana cup by the Red-black Painter, Athens NM 529 (Brijder 2000, pl. 184c), and an unattributed band-cup with interior decoration, Munich 2240 (Fellmann 1989, pl. 55). For depictions of the story on the exterior of Siana, lip- and band-cups see here **19** (Manner of the Eucheiros Painter, pl. 8a) and n. 1324.

<sup>128</sup> Cf. Dunbabin 1953, 1164, n. 2.

<sup>129</sup> *LIMC* III (1986) 249-59, s.v. Chimaira (A. Jacquemin). Cf. a Siana cup by the C Painter, St. Louis WU 673, with Chimaera in the tondo (missing the snake-tail), dated by Brijder 570/65 BC (Brijder 1983, pl. 15d). Two other depictions on Siana cups (Chimaera with Bellerophon on the exterior) by the Heidelberg Painter are



In his third labour, Herakles had to bring Eurystheus the Kerenytian stag, with golden antlers (4, pl. 3d), which was a very swift animal dedicated to Artemis. The earliest literary source, Pindar's 3rd Olympian from 476 BC, dates much later than various vase-depictions, the earliest of which occurs on a 'Tyrrhenian' amphora of the Prometheus Painter, assigned by J. Kluiver to 570/65 BC.<sup>131</sup> Inside 4, dating from the 550s BC, the scene is rather dramatically rendered, with the protagonists involved in close body-contact wrestling; one of Herakles' hands seizes the antlers, the other one the stag's foreleg. No other little-master with this story is known.

Whereas outside Attica the story of the killing of the Minotauros by Theseus (9-10, pl. 5b, d) was already being depicted from about 650 BC, it was not introduced in Athenian vase-painting until 570-60 BC.<sup>132</sup> More depictions date from the next decade, and in the following decades the number triples. In most cases the hero uses a sword to destroy the creature, who is armed with stones. Sometimes the Athenian youths and maidens, whose lives depended on the outcome, are also seen and Ariadne may be included, but most often only the two central protagonists are portrayed.

The pictures of Theseus and the Minotauros in the tondos of 9 and 10 predate the earliest examples on Sianas.<sup>133</sup> Despite slight differences, especially regarding the position of the Minotauros' head, the two depictions are clearly by one hand: note the knee incisions and the hem patterns of Theseus' short chiton. In the tondos of two other lip-cups the Minotauros tries to flee to the right, but is held back by Theseus.<sup>134</sup> And in another two lip-cups the Minotauros faces Theseus.<sup>135</sup>

### Non-mythological subjects

The theme of two heraldic cocks as inside 1 (pl. 3a) is rare for the tondo of a little-master cup and as yet unknown in that of a Siana.<sup>136</sup> However, as the tail and head are missing, it can not be ruled out that the left-hand fowl depicts instead a hen.<sup>137</sup> Little remains of the tondo of 5: a palmette and what seems to be the tail-feathers of a fowl (pl. 3e-f). It may represent the same theme as 1.

---

contemporaneous with the lip-cup in question; on them, the head of the lion is turned forward (Basel, market, and Paris, Louvre A 478; Brijder 1991b, pl. 116b, d).

<sup>130</sup> On the outside of another lip-cup by the Eucheiros Painter, with Bellerophon (4, pl. 2b-c). A single Chimaera on the outside of New York 27.122.27 (Richter 1953, pl. IX.11a-b) and in tondos: Basel, market (*MuM*, June 1956, no. 94), Siena 38440 (Cygielman/Mangani 1991, pl. XVI, no. 25b, where incorrectly attributed to the BMN Painter), Taranto 4352 (Masiello 1997, fig. 13.14), all three showing a usual lion's tail; others without preserved tail: Agrigento, Asklepieion 77/85 (E. de Miro, *Agrigento II.1. I santuari extraurbani. L' Asklepieion*, Soveria Manelli 2003, 196, pl. XCI.2), Rome, VG 64221 (*Tomba Panatenaica*, 35-36, no. 21; no ill. of interior), Thasos 3949π and 59.105 (from two different cups, not previously published).

<sup>131</sup> Kluiver 2003, 148, 220, no. 6, fig. 56; *LIMC* V (1990) 49, no. 218.

<sup>132</sup> For a full discussion of the Theseus and Minotauros iconography and the literary sources see Brommer 1982, 35-64, Gantz 1993, 262-70 and Servadei 2005, 92-126 (whence the statistics); see also *Theseus der Held*. On a Boeotian relief pithos, about 650 BC, Basel, AntMus BS 617 (Brommer 1982, pl. 26), the Minotauros is in reversed shape (bull's body and human face), but on a Sicilian stamnos of about the same date, Paris, Louvre CA 3837 (Brommer 1982, pl. 25), the Minotauros has the familiar bull's head and human body. One of the earliest preserved Athenian examples is found on a hydria by the Prometheus Painter, Leiden PC 47, dated by Kluiver 570/65 BC (Kluiver 2003, 150, no. 32; M.F. Jongkees-Vos 1972, *CVA* 1, pl. 4).

<sup>133</sup> There is a Siana cup in Berlin, V.I. 3755, dating from c. 550 BC (Brijder 2000, 615-17). However, the exterior of a komast cup of c. 565/55 BC, Palazzolo 2574, portrays Theseus and the Minotauros (non vidi; Brijder 1983, 104-5, K 216). For exterior depictions on little-master cups, see nn. 480-81.

<sup>134</sup> Moscow, Pushkin II 1 b 72 (N. Sidorova 1996, *CVA* 1, pl. 56.1-2), Taranto 52146 (Masiello 1997, fig. 69.7).

<sup>135</sup> 280 (Tleson Painter, pl. 81a), Rhodes 12216 (*ClRh* IV, figs. 61-62).

<sup>136</sup> The only known parallel is the lip-cup, Würzburg L 408 (Langlotz 1932, pl. 116); possibly also the fragmentary lip-cup 5.

<sup>137</sup> Such a composition occurs on one side of the band-cup Sydney 51.11 (*ABV* 442; where compared with oinochoe, New York 06.1021.64), where on the other side both fowls are cocks. For overlapping pairs of cock and hen in tondos, see n. 294.

Cup **11** (pl. 6a) bears one of the earliest representations of homoerotic courting in a tondo.<sup>138</sup>

Typically, the knees of the *erastes* are bent and his arms are in the ‘up and down’ position, as Beazley called it.<sup>139</sup> The *eromenos* usually stands still, often grasping the raised wrist of the *erastes*.<sup>140</sup> In this position, during the early phase of the act of courting, the head of the *erastes* is usually on the same level as that of the *eromenos*; in some instances, however, as inside cup **11** and the one attributed here to the Manner of the Eucheiros Painter (**15**, pl. 6d), the *erastes* looks up at the *eromenos*, holding his chin lifted and head thrown back.<sup>141</sup>

The dead hare suspended behind the *eromenos* is generally considered a love-gift, while referring at the same time to the hunt.<sup>142</sup> In the tondo of a cup by the Epitimos Painter in Bochum (**240**, pl. 70b) we see a running dog on either side of the couple which more directly symbolizes the hunt rather than serving mainly as a love-gift. The connection with the hunt is even clearer inside the unattributed lip-cup Paris, Louvre F 85bis, where a dog actually chases a frightened hare.<sup>143</sup> Sometimes the courting couple is accompanied by nude dancers. A small number of lip-cups and one band-cup depict homoerotic courting in their tondos, while band-cups may also show the subject outside.<sup>144</sup>

The tondo of cup **13** (pl. 6c) is occupied by a single cock, with lotuses above and before it.<sup>145</sup> When only a single cock is depicted, it may face either left (**13**) or right; once a lone cock looks round (in **343**, pl. 97f).<sup>146</sup>

<sup>138</sup> A lekythos from the Athenian Kerameikos, 6159, attributed by Brijder to the Malibu Painter, 565/60 BC (*ABV* 58.127 [Shadow of the C Painter]; Brijder 1983, 169, n. 492; Barringer 2001, 81, figs. 42-44), is the earliest known representation of homoerotic courting in Athenian vase-painting. A Siana cup by the Red-black Painter, Taranto 20253, dated by Brijder 560/50 BC (Brijder 2000, pl. 179e), may have the earliest known representation in a tondo. For the subject see, amongst others, Dover 1978, Shapiro 1981a, Koch-Harnack 1983, Keuls 1985, Hupperts 1987 and 2000 (the latter with extensive literature, in Dutch; an English translation is in preparation), Reinsberg 1993, Dierichs 1993, Barringer 2001, 70-124, Lear/Cantarella 2008. Shapiro (1989a, 123) associates these courtship scenes and their popularity, especially in the third quarter of the sixth century, with the cult of the male Eros around the altar of Charmos in the Academy.

<sup>139</sup> Beazley 1948<sup>2</sup>, 4: this position is labelled ‘α’; in position ‘β’ the *eromenos* receives a gift; and in position ‘γ’ the *erastes* and *eromenos* are, as Beazley puts it, interlocked (op. cit. 19).

<sup>140</sup> A different situation is represented in a Siana cup by the Red-black Painter, where the *erastes* carries gifts for the *eromenos* (Brijder 2000, pl. 179e). Very unusual is the squatting position of the *erastes-eromenos* couple inside a Siana cup, from this period, by the Painter of the Boston C.A. (Copenhagen, NM 5180; C. Blinkenberg 1928, *CVA* 3, pl. 114.1).

<sup>141</sup> Similarly, the amphorae Munich 1468 (*ABV* 315.3, Painter of Cambridge 47; Vierendeel/Kaeser 1990, 145, fig. 21.8) and Vatican 352 (*ABV* 134.30, Group E; Hupperts 2000, 390, Z 13, ill. 42).

<sup>142</sup> On the lekythos by the Malibu Painter, Kerameikos 6159 (Barringer 2001, 81, figs. 42-44), homoerotic courting takes place in the presence of a hunter returning home, represented conventionally by a male with a dead hare and dead fox hanging from a pole over his shoulder; see here also the discussion of **93** (Phrynos Painter, pl. 28a) in chapter three or **335** (Tleson Painter, pl. 95e) in chapter ten.

<sup>143</sup> F. Pottier 1933, *CVA* 8, pl. 79.6.

<sup>144</sup> Lip-cups: dead catch beside the couple: **15** (Manner of the Eucheiros Painter, pl. 6d), **35** (Sokles, pos. α, pl. 10e), Thasos 1163π (Ghali-Kahil 1960, pl. 32.27); with one or two dancers: **236** (Epitimos Painter, pos. γ, pl. 68c), Athens, NM Acropolis 1761 (Graef/Langlotz, pl. 86, pos. γ), Athens, Agora A-P 733 (Pease 1935, 268, no. 105, fig. 25, pos. γ; not from the same cup as A-P 386, op. cit. no. 103, as Beazley proposed, which represents more likely position α), Berlin F 1773 (Painter of the Boston Polyphemos, Johansen 1960, 135, fig. 14, pos. γ), Berlin F 1774 (Painter of the Nicosia Olpe, Salis 1930, 7, fig. 5, pos. α), Leiden I 1956/1,1 (M.F. Vos 1978, *CVA* 2, pl. 59. 5, 7, pos. β), Rome, VG 79872 (Hannestad 1989, no. 63, pos. γ). One fragment preserves only parts of the central couple: **94** (Phrynos Painter, pos. α, pl. 28b). One band-cup has the composition with dancers, but the couple standing in the up-and-down pose (pos. α) consists of a male and female: Palermo, Banco di Sicilia 677 (Giudice/Tusa 1992, 77, no. D 8). For band-cups with homoerotic courting on the exterior see n. 636.

<sup>145</sup> Lotus buds are not included on Vatican 35330 (Iozzo 2002, 139-40, no. 187, pl. LXXXVII) and **343** (Tleson Painter, pl. 97f), where the empty space above the cock is filled by a snake and the face of the cock looking round.

<sup>146</sup> To the left: **19** (Manner of the Eucheiros Painter, pl. 8d), Copenhagen, NM ABC 42 (C. Blinkenberg 1928, *CVA* 3, pl. 117.1, interior not ill.), Florence 95044 and 95070 (not previously published), Zürich, market (H.

## Exterior decoration

On the Eucheiros Painter's cups (and those attributed here to the Manner of the Eucheiros Painter, see below) the sides are not thematically linked: a mythological subject is placed opposite a non-mythological one or even an ornamental composition. On other little-masters, however, we often encounter repetition on both sides, a story which continues over the two sides, or themes of similar nature (e.g., mythological, **87**, pls. 25d-e, 26a-b).

## Mythological subjects

The figure of Zeus hurling his thunderbolt (*keranobolos*) - or with both hands two thunderbolts (*dipaltos*) as on **1** (pl. 1a-b) - in the struggle of the gods against the Giants is first attested in Athenian vase-painting in the 560s BC and becomes subsequently rather popular.<sup>147</sup> In contrast to the outline representations on so-called head cups, which nearly always show female outline heads, the body of Zeus is positioned frontally, with the left arm stretched forward.<sup>148</sup>

The fish-tailed man on **2** (pl. 1c) can be identified as Triton, who replaced Nereus, the 'Old Man of the Sea' around 560 BC.<sup>149</sup> Boardman suggests that Herakles' fight against Triton symbolizes the amphibious expedition against Megara in 566 BC, in which Peisistratos acquired public acclaim for the first time.<sup>150</sup>

It is indeed necessary to accept the premise that a vase-painter, as H.A. Shapiro puts it in regard to Exekias, responds to 'the public activities of the ruling family, such as the founding of new cults, and reflects that awareness in his choice of themes.'<sup>151</sup> However, one can not be careful enough to assume political propaganda through vase-images, let alone a particular political preference of a craftsman.<sup>152</sup>

---

Vollmoeller, 17 November 1983, no. 37). To the right: **285** (Tleson Painter, pl. 81f), Bolligen, Blatter (Blatter 1981, 68-69, pl. 11.2), Chianciano Terme 229478 (Iozzo 2006, 129, pl. X.4), Florence 141804 (not previously published), New York, market (Royal-Athena Galleries, August 1992; Wachter 2003, 169, no. 127, pl. 189; previously Sotheby's London, 13-14 December 1982, no. 217), Nicosia 1997/IV-30/1 (S. Hadjisavvas, *Chronique des fouilles et découvertes archéologiques à Chypre en 1997*, *BCH* 122 [1998] 665, fig. 2), Saarbrücken 254 (Braun 1998, 9-10, no. 25, pl. 6.1-2), Syracuse s.n. (not previously published), Vatican 35330 (Iozzo 2002, 139-40, no. 187, pl. LXXXVII), Würzburg H 5034 (E. Simon/T. Lorenz, *Neuerwerbungen des Martin von Wagner Museums, Würzburg*, *AA* 83 [1968] 136-37, figs. 20-22).

<sup>147</sup> Athens, NM Acropolis 607; Schefold 1993, 195ff.; Gantz 1993, 451-52. For the subject see *LIMC* VIII (1997) 312-38, s.v. Zeus, early times to the fifth century BC (M. Tiverios), esp. p. 320; Vian 1951, Moore 1979a, 1979b and 1985.

<sup>148</sup> Likewise, the body of Athena on Sakonides' cup in St. Petersburg and Epitimos' cup in Copenhagen (**172**, **236**, pls. 50c, 67a). These are the two other lip-cups known to depict a scene from the gigantomachy. Below, the frontal body will be further discussed in chapter nine; and further treatment of head cups appears in chapter seven.

<sup>149</sup> Cf. Boardman 1972; Glynn 1981; Brommer 1983; Brijder 1983, 193-94; Ahlberg-Cornell 1984, 102-3; Danali-Gioli 1986; Brijder 1991a, 356, 374 and Brijder 2000, 578, 580, 588-89, 593-95.

<sup>150</sup> Boardman 1972, 59-60. Although the subject of Peisistratean propaganda had been discussed before (e.g., Nilsson 1953, 746-47) Boardman's article started a series of articles in which he reasons that Peisistratid patronage and propaganda were responsible for a large number of pots portraying Herakles, most particularly Herakles' apotheose (Boardman 1972, 1975b, 1978a [Exekias contra-Peisistratids], 1978c, 1982, 1984; 1989a is Boardman's reaction to some of his critics). This series has led to many reactions, many of which contra: Bazant 1982, Moon 1983b, Osborne 1983/84, Moore 1986b, Cook 1987, Blok 1990, M. Beard, *Adopting an Approach II*, in Rasmussen/Spivey 1991, 17-18. The discussion continues: Cavalier 1995 (pro) leading to a reaction from Hannah 1995 (contra). Other scholars have a more positive attitude towards Boardman's approach: Shapiro 1980, Glynn 1981, Angiollillo 1997, and Brandt 1997 and 2002.

<sup>151</sup> Shapiro 1989a, 55; here, he questions the anti-tyrannical sympathies imputed to Exekias by Boardman.

<sup>152</sup> The find-spots of the vases, often far away from Athens, as well as the chronology of an image always has to be taken into account; unfortunately, these aspects have been neglected too often.

Amongst other little-masters, the confrontation between Herakles and Triton is met in the tondo of one lip-cup and on the exteriors of three band-cups.<sup>153</sup> In contrast, other lip-cups feature a lone Triton outside, whereas the exteriors of band-cups show Triton accompanied usually by Nereids and attendants.<sup>154</sup>

The exterior of **4** (pl. 2b-c) represents Bellerophon riding a winged Pegasos as he aims his spear at the Chimaera. B. Freyer-Schauenburg draws attention to the base of the snake-tail, which is tightly curled, precisely as in the tondo of **3**, noted above.<sup>155</sup>

### Non-mythological subjects

The preserved horseman on side B of the Rhodes cup (**2**, pl. 1d) is off centre. The arrangement suggests that another figure was opposite him, possibly a second horseman as seen on a contemporaneous Siana cup from the workshop of the C Painter.<sup>156</sup> On **1**, a restorer has placed the fragmentary horseman in the middle of the exterior (pl. 1b), but to judge from the Rhodes cup, the horseman may well have been situated more to the left.

R. Olmos has unsuccessfully attempted to link thematically the horseman on side A of the Madrid cup (**1**) with the Zeus on the opposite side.<sup>157</sup> In his view, the horseman would be a Giant being attacked by Zeus. However, there is neither a literary nor an archaeological source to support the notion of a mounted Giant. Moreover, the Rhodes cup (**2**) by the Eucheiros Painter would seem to contradict the suggestion: its nearly identical horseman, as Olmos himself admits, has no connection to the Triton on the other side.

Side B of **4** (pl. 2d) bears heraldic cocks flanking a floral motif. On little-master cups cocks are the most common animals seen on either side of a central lotus-palmette ornament; ram, goat, stag, lion, sphinx and siren occur as well. These antithetic animals are particularly popular in the Group of Vatican G 61, which also depicts such animals in a heraldic pose without an ornament between them.<sup>158</sup>

The female outline head, once inserted in **5** will not be discussed here because it is alien.<sup>159</sup>

<sup>153</sup> Lip-cup: Tarquinia RC 4194 (G. Jacopi 1956, *CVA* 2, pl. 21.5-6); band-cups: **100** (Phrynos Painter, pl. 30c), Rome, market (Franco Semenzato SpA, 21 March 1990, no. 298), Taranto 4958 (F.G. Lo Porto, *Tombe arcaiche della necropoli di Taranto*, *Bd'A* 47 (1962) 163-70, figs. 21e and 22).

<sup>154</sup> Lip-cups: **292-93** (Tleson Painter, pl. 83b-c), Amsterdam 2127 (Brijder et al. 1996, pl. 96.2); band-cups: Athens, Agora P 3853 (*Athenian Agora* XXIII, no. 1697, pl. 111), Como C 19 (F.P. Porten Palange 1970, *CVA* 1, pl. 3.2a-c), from Marion, now lost (M. Ohnefalsch-Richter, *Kypros, the Bible and Homer*, London 1893, pl. 110.7:5), Naucratis (Flinders Petrie 1886, pl. 13.9), Orvieto, Faina 3215 (Wójcik 1989, 98), St. Petersburg O/59 3919 (Gaudykesja 1964, 159, fig. 27), Würzburg L 399 (Langlotz 1932, pl. 111).

<sup>155</sup> For a similar knot in the tail of a sphinx by the Affector on an amphora, London B 152, see Mommsen 1975, pl. 84.

<sup>156</sup> Basel, market (*MuM*, 29 Juni 1986, no. 23; Brijder 2000, pl. 248d).

<sup>157</sup> Olmos 1976, 254-55.

<sup>158</sup> Only cups with a (floral) motif between are cited here: in the Group of Vatican G 61 (further characterized by the inscription XAIPEKAIITITENΔE): Bellagrio, Villa Melzi (cocks, not previously published, known from photo in Beazley Archive, BAPD no. 47083), Florence s.n. (cocks, not previously published), Paris, Louvre Cp 10254 (panthers, Plaoutine 1938, pl. 88.7), Sydney 53.14 (sirens, *Para* 77), possibly also Hannover, private (sirens, imitation inscription, *MuM*, June 1983, no. 24.), swans with panther's head between, Munich 9419 (Fellmann 1988, pl. 20.4). From other craftsmen: cocks, New York, market (Sotheby's, 11 December 2002, no. 34; previously, idem, 17 December 1996, no. 52), Rome, VG 64221 (*Tomba Panatenaica*, 35-36, no. 21), Sydney 51.11 (*ABV* 442), Turin 5374 (F. Lo Porto 1960, *CVA* 1, pl. 1.3), rams, Bayraklı 114 (Tuna-Nörling 1995, 13, no. 27, pl. 1), goats, Corinth KP 1171 (*Corinth* XV.III, pl. 124, no. 2291), stags, Munich 2197 (Fellmann 1989, pls. 13.7, 14.1-2), lions, Geneva MF 241 (C. Dunant/L. Kahil 1980, *CVA* 2, pl. 64.3-4), St. Petersburg B. 79.102 (Petrakova 2009a, pl. 13.2), Rome, VG 79659 (Hannestad 1989, no. 91), sphinxes, New York, market (Sotheby's, 17 December 1996, no. 51), Taranto 4391 (Masiello 1997, fig. 26.2). For antithetic animals on lip-cups without a floral motif between, see nn. 588-89.

<sup>159</sup> It will be discussed below in chapter seven, Sakonides **187** (pl. 53e).

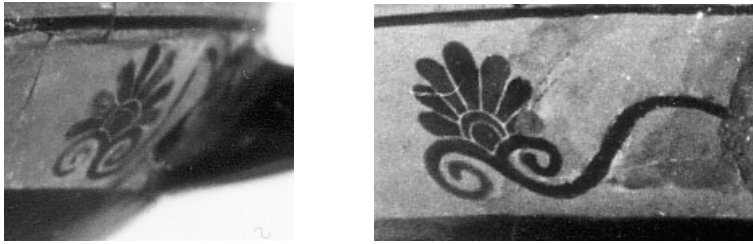


Fig. 10a-b. Palmettes of 2 and 5.

### Ornaments

The handle-palmettes of the Eucheiros Painter are rather uniform and easy to recognize: a rounded shape with seven or, occasionally, nine leaves, alternately red and black with a red volute tie, whose colour has sometimes faded (fig. 10a-b). On 1-2 the leaves are separated slightly more from each other. The volutes are simply formed, drawn with a rather thick brush. Similar to the Eucheiros Painter's handle-palmettes is the one of a Gordion cup fragment from Naucratis which has the potter's signature of Ergotimos.<sup>160</sup> The undersides of some feet bear concentric circles arranged in one-three-one order.

### Provenance and chronology

Interestingly, the two earliest cups of Eucheiros (1-2) have been found in the East (Rhodes) and the far west (Medellin). In this respect it seems that he followed in the footsteps of his father Ergotimos, whose Gordion cups have also been discovered in the eastern and western Mediterranean (Gordion, Naucratis, Marseille).<sup>161</sup>

Other cups of Eucheiros and the Eucheiros Painter have turned up mainly in Etruria (one each, Chiusi and Vulci; two, an unknown location in Etruria). Additional provenances include one from an unspecified location in Italy and, one each, Corinth and Naucratis. The (suspected) contexts of most of these cups are funerary.

Cup 1 comes from the necropolis of Medellin, which has three recognizable phases: I, c. 650-575; II, c. 575-500; III, c. 500-475 BC.<sup>162</sup> As it was discovered before the beginning of the actual excavations, the precise context is unknown. Almagro Gorbea dates it 560/50 BC, based on both the shape (e.g., form of the foot) and the decoration (e.g., elaborate tondo border).<sup>163</sup> Although the date has found wide acceptance,<sup>164</sup> the shape, especially the trumpet-shaped foot with rounded edge of the base, in my judgement, justifies somewhat closer dating, c. 560/55 BC.<sup>165</sup>

The Rhodes cup (2) was preserved in the cremation area of Drakidis at Ialysos, in tomb 200, together with over 20 other vases, including a kothon with animal friezes and an amphoriskos by the Polos Painter, all assigned to the second quarter of the sixth century. The amphoriskos has recently been dated more precisely by A.A. Lemos about 575/65 BC.<sup>166</sup>

The cups from Medellin and Rhodes (1-2) are probably contemporaneous: their feet are trumpet-shaped, with narrow standing surface and thin, rounded edge of the base. Two of their features are reminiscent of Gordion cups: the circles under the foot and the elaborate tondo border with dot-bands. The inscription KΑΛΟΝ:ΕΙΜΙΠΟΤΕΡΙΟΝ of both cups is probably an additional

<sup>160</sup> Robertson 1951a, 145, no. 1. According to Robertson, there are red dots in the centres of the volutes (not visible in the photo), comparable to the red dots in the same position on Kleitias' horizontal palmette (see drawing in Brijder 2000, 563, fig. 116, no. 6a).

<sup>161</sup> *ABV* 78.13 (Gordion), Robertson 1951 (Naucratis), Denoyelle/Hesnard 2006, pl. VI.2 (Marseille). Also note the olpe fragment by Kleitias from Huelva (Chamorro 1987, 225, fig. 24; Domínguez 2002, 437, fig. 3). Ergotimos and Kleitias also exported to Etruria, as the François krater was found in Chiusi.

<sup>162</sup> Haba Quirós 1998, 33-34.

<sup>163</sup> Almagro Gorbea 1971, 172.

<sup>164</sup> Olmos 1976, 252 and idem 1977, 868; Haba Quirós 1998, 32; Domínguez/Sánchez 2001, 79; M. Torres Ortiz, *Tartessos*, Madrid 2002, 153.

<sup>165</sup> The same applies to lip-cup 715, signed by Gageos (pl. 172a-b).

<sup>166</sup> *CVA* Rhodes 1, 39-40, pl. 23.1-4 (inv. no. 10518).

sign of an early date because it is further met only on a cup with Gordion features in the Ergotimos-Kleitias Group and on a Siana cup.<sup>167</sup> Both of them are decorated inside and out, and their horsemen are nearly identical. Compared to later cups of the Eucheiros Painter, the drawing style is stiffer, which in my opinion is probably indicative of a less practised hand.

The foot of **3**, also marked with circles underneath, is similarly shaped to those of **1** and **2**, but with a slightly wider, flat standing surface (figs. 3-4); the dotted band around the tondo is omitted and the drawing style seems to be looser, which would justify a date of c. 555/50 BC. The feet of **4**, **9** and **11** are closer to the standard little-master type, with a higher outer edge and wider standing surface, which would place them later in the output. Cup **4**, decorated inside and out, may be assigned to about 550 BC. The Corinth fragment (**7**, pl. 4c), unearthed in the Forum Southwest (Punic Amphora Building, fill under Hellenistic road level below Room 4), is assigned by A.B. Brownlee to about 550 BC.<sup>168</sup> Here, a date of c. 550/45 BC is proposed for **5-11**.

It is interesting to speculate as to why Eucheiros decided to start using the *patronymikon*: Did this happen when he began to export to Italy, where his father's name had already been established, or when his father retired from the workshop? Either circumstance might explain why one (and possibly both) of the earliest lip-cups is not provided with his *patronymikon*.

The father-son relationship furnishes additional chronological indicators when the career of his father Ergotimos is taken into consideration. It is well accepted that Ergotimos' footless cup with merrythought handles and type A Gordion cups should be dated c. 565/60 BC.

However speculative, we might imagine that Eucheiros, as a young apprentice who was presumably responsible for the ornamental decoration, painted the handle-palmettes of a Gordion cup of Ergotimos, because of their similarity to those of the Eucheiros Painter's lip-cups.<sup>169</sup> If correct, this would suggest that Eucheiros' career began around 560 BC. So, if he added the *patronymikon* only after his father had left the workshop, it would mean that Ergotimos was still working when Eucheiros threw his two earliest extant cups, which would allow us to place them at 560/55 BC. Unfortunately, the excavation contexts of these two cups provide no additional chronological clue.

Regarding the other cups, their chronology depends entirely on shape and stylistic development, as described above.<sup>170</sup>

### Concluding remarks

Is there any sound reason to delete the two earliest cups from the Eucheiros Painter's oeuvre and give them to a different hand, that is, the Medellin Painter, as proposed by Almagro Gorbea? In my view there is not, despite his attempt to advance stylistic and calligraphic arguments in favour of a second painter.<sup>171</sup>

Importantly, Almagro Gorbea's comparison of the head of Zeus (**1**) to that of the female once inserted in **5** is now invalid because the latter has been shown to be alien.<sup>172</sup> Now that the female head fragment no longer distorts our view of the Eucheiros Painter, we can reconsider his two earliest cups. The outline technique of the head of Zeus on **1** is as yet unique in the painter's work, and the figure is therefore unsuitable for comparison to standard black-figure. Similarly, the Triton of **2** offers little for comparison. However, when the horses of **1** and **2** (pl. 1b, d) are placed beside the Pegasos of **4** (pl. 2b-c), a remarkable common feature emerges: the rider is very small in comparison to the large horse, although the drawing style of the first two is stiffer. The handle-palmettes of **1** and **2** differ slightly from those of the other cups (more widely separated leaves), but as Almagro Gorbea earlier observed, they all have the same general appearance (rounded shape, thick and simple volutes).<sup>173</sup>

With regard to the calligraphic variation, the sigmas and pis of **1** and **2** indeed differ from those of the other cups. The fact that they have two vertical dots separating the words instead of the

---

<sup>167</sup> See n. 123.

<sup>168</sup> Brownlee 1989, 362, 384.

<sup>169</sup> Robertson 1951a, 145, no. 1.

<sup>170</sup> Excavation data are only available for **7**, although they are not very helpful.

<sup>171</sup> Almagro Gorbea 1971, 173-75.

<sup>172</sup> See Sakonides **187** (pl. 53e).

<sup>173</sup> Almagro Gorbea 1971, 174.

three dots seen on **3** can not be considered a decisive feature, because two dots are later repeated on **4**. Evidently the Eucheiros Painter employed both kinds of word-divider.

In sum, these (minor) differences can be explained by the earlier manufacture of **1** and **2**. The stiff drawing style would be evidence of a young, less practised hand, while the tongue borders with dot-bands could simply be an early preference. Finally, the use of two types of sigma and pi is not a reason to propose two hands rather than two chronological periods, especially since different letter types are known to occur in the work of other painters.<sup>174</sup> All this makes it very probable that we are dealing with two stages in the career of one painter.

If it is accepted that the work of the so-called Medellin Painter represents the earliest stage of the Eucheiros Painter, the situation arises that one potter collaborated for his entire career with one painter. Therefore it seems most likely that the Eucheiros Painter and the potter Eucheiros were the same individual.

## **1.2 MANNER OF THE EUCHEIROS PAINTER, c. 550/45 BC** (nos. 14-19; figs. 11-12; pls. 6d-8d)

### **Introduction**

Six cups can only be associated with the Eucheiros Painter because they do not resemble his work to the degree that they can actually be attributed to him.<sup>175</sup> The fragments of an early band-cup (**14**) are linked to the others by the same type of horizontal handle-palmette.

The tondo of Munich 2133 (**15**) shows an *erastes* and an *eromenos* with the same otherwise unparalleled composition seen in the courting couple in the tondo of **11**: the *erastes* looks up at the *eromenos*, holding his chin lifted and head thrown back, a suspended cloth on the left and a dead hare on the right. In comparison to **11**, the bowl is a bit larger, the tongues are slightly longer and the inscription lacks a word-divider. The type of horizontal handle-palmette links the cup with the Ergotimos-Kleitias (and later possibly Eucheiros) workshop, as the same recurs on the footless merrythought cup of Ergotimos, Berlin V.I. 3151.<sup>176</sup>

The same traits are again met on **16** and **19**; note the type of horizontal palmette, inscription without word-divider, longer tongues and similar dimensions. Furthermore, they combine a mythological subject on one side with a non-mythological one on the opposite side, as met on cups of the Eucheiros Painter. They also depict centaurs with red hair, beard and chest, as repeated on fragments **17** and **18**, which are stylistically close to **16** and **19**. The bodies of the centaurs are cut off at the jog of the lip, an arrangement with which a painter linked to Kleitias (**21**) also experimented, as discussed below.

### **Shape and dimensions**

The cups are larger than those of Eucheiros and the Eucheiros Painter. Their diameters range from 22.0 to 22.5cm, which qualifies them as *large*. Only one of them (**16**) retains its foot, which is a standard little-master type foot. The height of only one bowl (**15**) is known; with a relative depth of 0.38, it belongs amongst the *deep* examples. The lip of **16** is not sharply offset, as also applies to the Kiel cup (**4**).

### **Inscriptions**

Insofar as preserved, these lip-cups employ the same kind of *chaire*-inscription written without word-divider. The large letters are placed in a straight line and centred well in the handle-zone. On **16**, the painter made a repetition error, writing epsilon and iota twice.

<sup>174</sup> See for instance Sondros below. Cf. Immerwahr 1990, 157-58.

<sup>175</sup> For the use of the term 'Manner of' see Robertson 1982, xviii. K. Deppert attributes **19** to 'Near the Phrynos Painter'; A. Mlasowski agrees. In my view, however, it is far from the superb, detailed miniaturist work of the Phrynos Painter (e.g., **95**, **99**), to which Mlasowski, in the *CVA*, compares the Hannover cup.

<sup>176</sup> Callipolitis-Feytmans 1979, 196, fig. 2; Cohen 2000, 343, fig. 13.1; for horizontal palmettes, see n. 80.

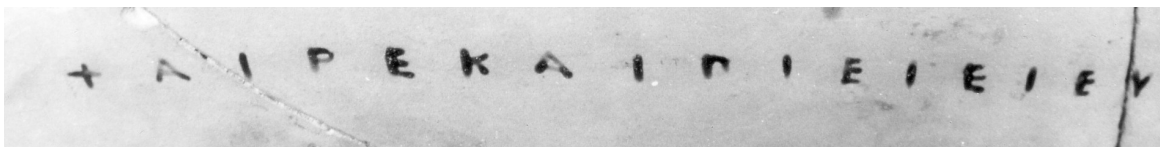


Fig. 11. Inscription with repetition error on side A of **16**.

### Interior decoration

The red-and-black tongues of the tondo borders are slightly longer than those of the Eucheiros Painter's cups. The relation between the diameters of **15**'s medallion and bowl is 0.6:1, placing it amongst the *large* examples. The tondo border of **19** has an odd tongue: on the lower right the first black tongue meets the last (pl. 8d).

### Mythological subjects

Inside **16**, the frontal winged Artemis as *Potnia Theron*, Mistress of the Wild Beasts grasping two lions (pl. 8c), may well be inspired by Kleitias' similar portrayal on a handle of the François krater, which is a relatively more powerful figure.<sup>177</sup> His lions face outwards, dangling helplessly from the strong hands of the goddess, below her mighty upright, sickle-shaped wings, whereas inside this cup the lions face one another and seem to be still struggling against the grip of the goddess, whose large wings are more protective than imposing.<sup>178</sup>

In other representations of the subject, Artemis holds various animals, like the panther and stag on the opposite handle of the François krater. Only two other lip-cups are known to picture *Potnia Theron*; the subject is not attested amongst Sianas.<sup>179</sup>

### Non-mythological subjects

As noted, the closest parallel to the courting scene of **15** (pl. 6d) is found inside cup **11** (pl. 6a) by the Eucheiros Painter; note the cloth suspended on the left and the dead hare on the right as well as the *erastes*' raised chin.<sup>180</sup>

The cock is one of the most common animals adorning the interiors and exteriors of little-masters. In tondos, like **19** (pl. 8d), they are usually surrounded by two or three ornamental lotus buds which act as space fillers.<sup>181</sup>

### Exterior decoration

As on the Eucheiros Painter's cups, the themes of the two sides are not thematically related.

### Mythological subjects

A pair of fighting centaurs (**16**, pl. 7a) is a very rare subject, only two contemporaneous examples being known on a Siana cup in the Manner of the Red-black Painter, and a lip-cup by the Xenokles Painter (**56**, pl. 16a).<sup>182</sup> Whereas both centaurs of the Siana cup wield branches, the left-hand centaur on lip-cups **16** and **56** is armed with stones.

Fragments **17** and **18** (pl. 7c-d) preserve the heads and foreparts of centaurs. They share the remarkable *pars pro toto* depiction, for which see the Zeus of **1** (pl. 1a-b) and the centaur of **21** (pl. 9a), further discussed below.

<sup>177</sup> The epitheton is first given to Artemis in *Iliad* XXI, 470. For a comprehensive treatment of Artemis as *Potnia Theron* see Reeder 1995, 303-5.

<sup>178</sup> The downward wings may be a concession to the round shape of the tondo.

<sup>179</sup> Basel, market (*MuM*, 21 September 1982, no. 19). The other lip-cup shows a variation of the standard *Potnia Theron*, as she holds a mythological creature, a siren (Acropolis 1759, Graef/Langlotz, pl. 86).

<sup>180</sup> For the literature and discussion of courting scenes see p. 22.

<sup>181</sup> Cf. nn. 287, 295.

<sup>182</sup> Siana: Palermo N.I. 2877/2. See *LIMC* VIII (1997) s.v. 'Kentauroi et Kentaurides' (M. Leventopolou), 679; Brijder 2000, 606-7, with n. 248, 688 no. 564, pl. 188a, where lip-cup **16** mistakenly is given to Xenokles, based probably on the incorrect assumption in the Karlsruhe *CVA* that Beazley had previously made this attribution (G. Hafner 1951, *CVA* 1, pl. 10.4; Beazley 1932, 180).



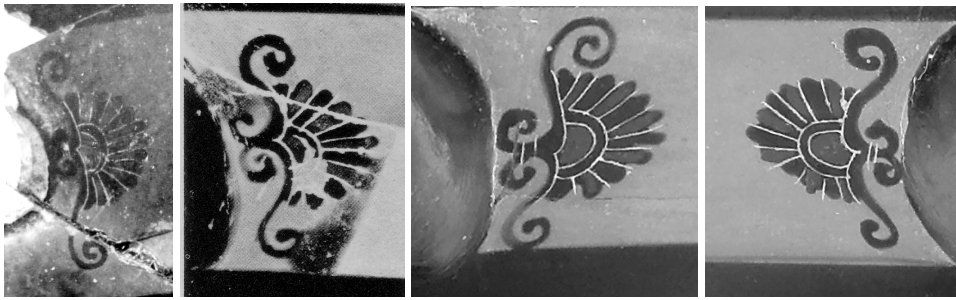


Fig. 12a-d. Palmettes of **14** (a), **15** (b) and **19** (c-d).

A single siren (as on **19**, pl. 8b) is a common subject of lip-cups, like the many single animals. With spread wings, they form a nice horizontal composition which is suitable for the middle of a lip-cup.<sup>183</sup>

The identification of the centaur of **19** as Nessos, with Deianeira omitted, can be justified by the weapon with which Herakles threatens him, an arrow, exactly as told in literature and similar to a depiction of the event on a fragmentary Siana cup by the Red-black Painter preserving parts of Nessos, Deianeira and Herakles aiming his bow.<sup>184</sup>

### Non-mythological subjects

A pair of fighting-cocks (as on **16**, pl. 7b) is another favourite theme of little-masters, probably partly because of their compact, horizontal composition.<sup>185</sup>

In friezes, as is well known, animals are typically arranged symmetrically or in pairs. On **14** (pl. 6e-f) the grazing stag faces a panther, as so often in a paired composition, while the siren turns its back towards the other panther on the far right, which would be common in a symmetrical frieze with a central animal. On the opposite side of **14** the same composition is depicted in reverse.

### Ornaments

All the handle-palmettes are the horizontal kind, which may still be considered an exclusive trait of little-master cups associated with the Ergotimos-Kleitias/Eucheiros workshop (fig. 12a-d).<sup>186</sup>

### Provenance and chronology

The provenances of these cups are widely dispersed: **14**, Asia Minor (Çandarlı, funerary context); **15** and **16**, central Italy (Vulci, Bisenzio, funerary contexts); **17**, Megara Hyblaea (settlement); and **18**, Athenian Acropolis (sanctuary).

Cup **16** was discovered in the necropolis of Palazzetta at Bisenzio, in the same tomb as a band-cup signed by Hermogenes (**137**, pl. 44c) which, based on its place in his development, as we shall see below, can be dated c. 550/45 BC. Additional excavation data are not available.

Since the six cups and fragments are not all by the same hand, it is difficult to arrange them in a possible relative chronology. The complete bowls are *deep*, and the single preserved foot is the standard little-master type (**16**). The band-cup from Çandarlı (**14**) could be one of the earliest, possibly dating from the late 550s BC, as suggested by the deep bowl, double-incision of the breasts of the sirens with sickle wings and the unusual composition.<sup>187</sup> The deep bowls seem to indicate that the lip-cups were manufactured about 550/45 BC.

<sup>183</sup> In various poses, the lone siren is a particular favourite on the lip-cups of the Tleson Painter (**291**, **309**, **366-70**, **406-7**, pls. 82f, 88d, 103a-d, 111e, 112a-b).

<sup>184</sup> Basel, Cahn HC 1474 (Brijder 2000, pl. 182c). For other representations of the story on the exteriors of Siana, lip- and band-cups see n. 1324. For representations of the story inside Siana cups see nn. 125-27.

<sup>185</sup> For a list of these on lip-cups see nn. 355-56.

<sup>186</sup> For horizontal palmettes on other types of cup see n. 80.

<sup>187</sup> Y. Tuna-Nörning's date of 560/50 BC seems too early, as compared to other band-cups.

### 1.3 A SON OF EUCHEIROS, c. 550/40 BC (no. 20; pl. 8e)

The son of Eucheiros is known only from a fragmentary lip-cup in the Vatican (**20**, pl. 8e).<sup>188</sup> Since my knowledge of it is limited to an article by Beazley, which includes a photograph of the interior, his comment is essential.<sup>189</sup>

According to Beazley, the inscriptions with *patronymikon* show the same spelling for ‘son of’ as Eucheiros used in his signatures: *HYIYHYΣ*.<sup>190</sup> The tondo depicts a winged, running male and a racing hare behind his extended leg. Too little remains of the figure to allow for a possible identification. Amongst the other portrayals of winged male figures inside little-master cups, the one representing Boreas kidnapping Orytheia, c. 550/40 BC, has a hare underneath.<sup>191</sup>

Because **20** is held in the Vatican, its provenance is undoubtedly Italy. A date of c. 550/40 BC is here proposed, based on the assumption that Eucheiros’ son started working during the latter part of his father’s career.<sup>192</sup>

### 1.4 A PAINTER NEAR KLEITIAS, c. 560/50 BC (no. 21; pl. 9a)

Beazley associated only one lip-cup with the painter Kleitias: Vatican 35319 (**21**, pl. 9a), ‘Near Kleitias or by Kleitias himself.’<sup>193</sup> As the painting of the Vatican fragment seems not to be by the same hand as the François krater, an attribution to Kleitias himself can not be justified. On the other hand, because some influence of Kleitias can be discerned in the facial features, the painter was apparently influenced by him and may have worked near him.<sup>194</sup>

The loss of all but a lip fragment prevents us from getting an idea of the overall shape. The lip is very sharply offset and the bowl, with an estimated diameter of about 25cm, was *extra large*.

The figure (pl. 9a) represents probably a centaur, seen from the waist up, holding a club in his right hand and extending his gesticulating left hand forward. The left-hand centaur of a bronze relief from Olympia, depicting Kaineus being pounded into the ground, is similarly posed.<sup>195</sup> But no trace of another figure has been preserved opposite the Vatican centaur.

Curiously, the centaur’s body is cut off at the jog, as if the parts which would have overlapped the handle-zone were simply left out. The same device may have been employed on a very large lip-cup in Florence (151056), recalling the Heidelberg Painter.<sup>196</sup> M. Iozzo compares it to cups of the Eucheiros Painter (**1**, pl. 1a-b) and the Epitimos Painter (**236**, pl. 67a-b), concluding that they are all evidence of an early experiment in *pars pro toto* depictions.<sup>197</sup>

<sup>188</sup> *ABV* 163; Beazley 1932, 179, fig. 11.

<sup>189</sup> This cup could not be found when I visited the Vatican Museums to study little-masters.

<sup>190</sup> Unlike the *patronymikon* formula used, e.g., by Tleson (ΤΛΕΣΟΝΗΟΝΕΑΡΧΟ...); see chapter 10.

<sup>191</sup> Once Florence, Museo Bardini/Palazzo de’ Mozzi A 2 (Marzi Costagli 1979, 41-42, fig. 11; also Schefold 1993, 217, fig. 224). See nn. 242-44; a list of known winged figures in the tondos of little-master cups is found in nn. 338-40. Also note the hare under a pair of winged male figures on a plate by Lydos (Tiverios 1976, pl. 40).

<sup>192</sup> That is contemporaneous with the Palazzo de’ Mozzi’s cup (see previous note).

<sup>193</sup> *ABV* 79.4, 682, where Naples, Astarita; Iozzo 1998, pl. LXIX.1-2 (c. 560 BC); Brijder 2000, 549, n. 3 (c. 560 BC or slightly earlier); Iozzo 2002, 136-37, no. 184, pl. LXXXIV (560/50 BC).

<sup>194</sup> Cf. here **32** (pl. 9e-f), which also shows a resemblance to the painting of Kleitias.

<sup>195</sup> Schefold 1993, 122, fig. 112.

<sup>196</sup> Brijder 1991a, 267, no. 481, pl. 152e; Iozzo 1998, pl. LXIX 3-4. Although the fragments have broken off just above the jog, it seems that too much of the figures are shown on the lip to assume that they continued below the jog in overlap scheme.

<sup>197</sup> Iozzo’s inclusion of the lip-cups with female heads by Sakonides is probably based on the misunderstanding that Sakonides worked together with Eucheiros (see the discussion of **187** in chapter seven). However, the head cups by Sakonides (and Hermogenes) are somewhat later (not before c. 545 BC) and may be regarded as deriving only from such experiments as discussed here; furthermore, they usually show both the face and the body in profile with just part of the bare upper arm showing; the exception is Sakonides’ Athena head in St. Petersburg (**172**, pl. 50c), portraying a profile face and frontal shoulders, just like the Eucheiros Painter (**1**) and Epitimos Painter (**236**).

The partial figures of this kind can, in my opinion, be divided into two types: the functional and the form-induced. In the functional type, the partial figure illustrates the action, as it is seen either emerging or sinking, for example Athena's birth from Zeus' head or the pounding into the ground of Kaineus, stories which became popular in vase-painting from the second quarter of the sixth century BC on.<sup>198</sup>

In the form-induced type, on the other hand, the painter plays with the vase shape, cutting off the figure at an articulation. Iozzo hints at the latter category when he compares the *pars pro toto* depictions of **21** and Florence 151056 to the figurework under the feet of large band-cups where the bodies are interrupted by the hole in the stem.<sup>199</sup> H.A.G. Brijder discusses an earlier example of the form-induced *pars pro toto* on a so-called stacked cup from Samos, where the figures partly disappear, as it were, behind the lips of the lower cups.<sup>200</sup> All profile heads of lip-cups, being cut off at the jog, are further examples of the form-induced arrangement.<sup>201</sup> Both types are combined on two lip-cups depicting a swimming bull carrying Europa, where the jog of the lip acts as the waterline.<sup>202</sup>

Interestingly, the *pars pro toto* formula was applied in at least three instances to centaurs (**17-18, 21**, pls. 7c-d, 9a) by painters who worked in, or were influenced by, the Ergotimos-Kleitias/Eucheiros workshop.<sup>203</sup> As these centaurs can not be individually identified, a possible functional explanation can not be advanced; instead, their truncated bodies indicate most likely form-induced *pars pro toto*.

## 1.5 SONDROS, SONDROS PAINTER, 560/40 BC (nos. 22-33; figs. 13-14; pls. 9b-f)

### Introduction

Whether Sondros ran an independent establishment or was employed in the Ergotimos-Kleitias workshop remains unclear.<sup>204</sup> On the other hand, it is evident that he was strongly influenced by the craftsmen of the latter workshop, as he was the only other major producer of Gordion cups and his painting on a little-master fragment from Naxos (**32**) bears a strong resemblance to Kleitias. But since Sondros signs his cups it seems that he either occupied a prominent position in a workshop or may well have worked independently.<sup>205</sup>

The Gordion cups signed by Sondros are type B, smaller and finer than most little-masters, but heavier than the Gordion cups of Ergotimos-Kleitias.<sup>206</sup> Of them, Beazley only knew fragments: **22-26, 28** and **29**.<sup>207</sup>

<sup>198</sup> Cf. Vacano 1973, 102-5.

<sup>199</sup> Iozzo 1998, 253. For such depictions under the feet of these so-called 'Prachtschalen' see Greifenhagen 1971, Schauenburg 1971, 162-3, fig. 1, and Danile 2005. Other little-master examples may show the (rare) 'disappearance' of parts of a figure behind the handles, e.g., **250** (BMN Painter, pl. 73a-b) and Basel, Cahn HC 843 (Bloesch 1974, no. 240; Kreuzer 1992, 68-70, no. 70).

<sup>200</sup> Samos K 1196 (Brijder 1997, 1-5).

<sup>201</sup> As von Vacano has demonstrated, the motif of a profile head is of Greek origin, the earliest examples occurring in the late eighth century on a Cretan vase and a krater from Pithekoussai. On the Greek mainland the development of the painted profile head began in Corinth (Vacano 1973, 17-22).

<sup>202</sup> **292** (Tleson Painter, even Europa's feet disappear 'underwater', pl. 83a) and Cambridge (Mass.), private (Sotheby's London, 31 May 1990, no. 364). The painters use the jog, which provides a marked point to cut off the image, to help illustrate the story.

<sup>203</sup> An unattributed lip-cup fragment, Athens, Agora A-P 1612 (Roebuck 1940, 197, fig. 30), preserves the forepart of a mounted horse (knee of rider and reins visible), which is also cut off at the jog.

<sup>204</sup> For Sondros and the Sondros Painter see Hoppin 1924, 333; Beazley/Payne 1929, 266; Beazley 1932, 184, 186, 193, 201; Robertson 1951a, 146-48; *ABV* 173; Bikakis 1985, 178-80; *Add<sup>2</sup>* 49; DeVries 1997, 21-22; Brijder 2000, 549-57; *KLA* II 406 (P. Heesen).

<sup>205</sup> See the discussion on the meanings of the signatures in chapter eleven.

<sup>206</sup> Cf. Robertson 1951a, 146; Brijder 2000, 554-55 (type B Gordion cups).

<sup>207</sup> *ABV* 173. I have not been able to examine the fragments *ABV* 168.1-2, with partial signatures: the Castle Ashby fragment was already lost in Beazley's time, and the Vatican one was untraceable during my visit. They are, however, included in the corpus of Neandros, as at least the Castle Ashby fragment, according to Beazley, had no word-divider as seen in three of Sondros' signatures.

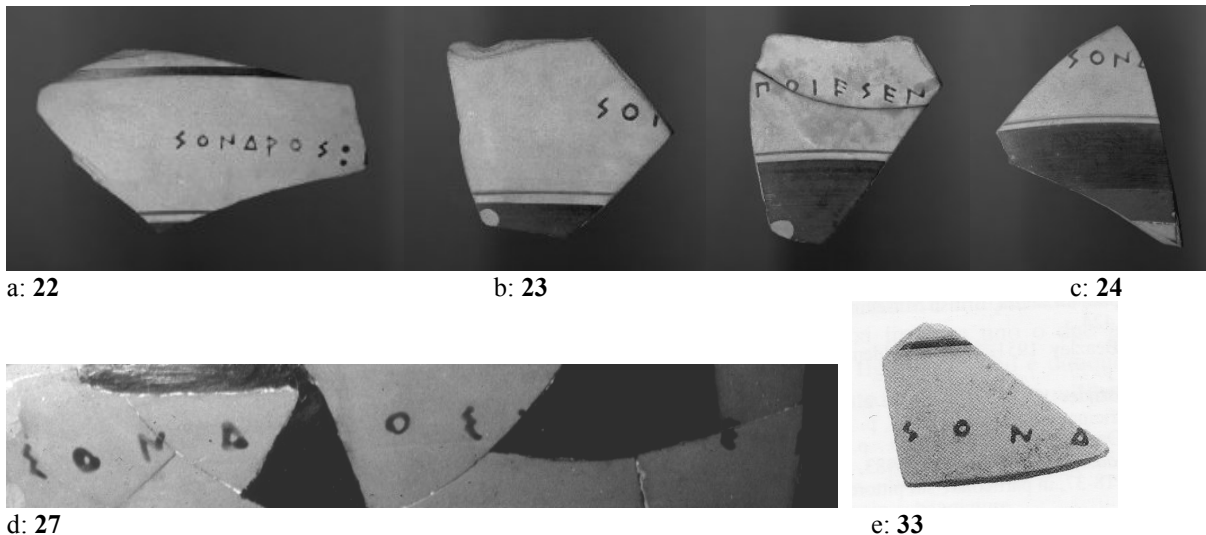


Fig. 13a-e. Sigmas composed of three or four strokes.

In the 1990s, a nearly complete type B Gordion cup signed by Sondros (27, pl. 9c-d) came to light in Gordion itself, decorated largely in the usual scheme for the early type A Gordion, apart from the vertical palmettes and the absence of the horizontal line in the handle-zone. Moreover, the tondo tongues have a dot-band around the inner ring only (that is, not also the outer dot-band of the usual Gordion scheme).

A number of fragments may belong either to type B Gordion cups or little-masters. Meagre evidence of the shape remains, nor is the decoration helpful for identification as the features of such cups are not always consistent, for example, the lower handle-zone line is missing on a type B Gordion cup, and lip-cups discussed above (1-2), like Gordion cups, have a dot-band at the base and the tips of the tongues.

The cup from Naxos (32, pl. 9e-f), reduced to fragments, shows a tondo tongue border which precludes it from being a Gordion cup, indicating instead a little-master, most likely a lip-cup. Additional evidence that Sondros made lip-cups is supplied by a fragment from Gravisca (33), which preserves a small part of the reserved lip.

Despite the sparse information provided by these small fragments, Beazley and Immerwahr attempted to establish a chronology.<sup>208</sup> Here, however, a different chronology is proposed, which is based partly on new data derived from the cups from Gordion (27) and Naxos (32).

### Shape and dimensions

Of these cups, the shape of only the one from Gordion (27) can be reconstructed. It resembles lip-cups in regard to the sharp jog and rather flat standing surface. The foot is *medium* high (0.47), the bowl *shallow* (0.33), the wall is very thin and the handles rather horizontal.<sup>209</sup>

### Inscriptions

All the preserved inscriptions are signatures, none of which is complete. On three fragments (22, 28-29; fig. 13a) the words are divided by a double-point, while on the latter two the object ME is visible. The specimen from Gordion (27; fig. 13d) preserves part of a double-point, and the space missing before the verb is enough to accommodate ME.

The inscriptions differ quite a bit. The lettering may be bold, weaker or even rather thin. The sigmas consist of three or four strokes, stand upright or tilt back (fig. 13). We shall return to this point in the discussion of the chronology.

<sup>208</sup> Beazley 1932, 201; Immerwahr 1990, 52.

<sup>209</sup> For a profile drawing see Brijder 2000, 552, fig. 114.

### Interior decoration

The variation in the tondo borders is striking: inner and outer dot-bands (**24**), outer dot-band with possibly also an inner one (**25**), inner dot-band only (**27**) and a mere tongue band without dot-bands (**32**). On **27**, the tongues are short; on **32** somewhat longer.

### Mythological subjects

Bikakis identified the centaur in the incomplete tondo of **32** (pl. 9e-f) as Nessos because of the close proximity of the face and body to the tongue border.<sup>210</sup> He argues that if the centaur had been alone, he would stand closer to the centre. Therefore the tondo probably contained one or even two more figures. However, whereas other depictions of single centaurs in the tondos of lip-cups do not support the suggestion,<sup>211</sup> another observation suggests that an additional figure was indeed included, probably Herakles (as inside **2**, where his leg is visible): the centaur's right arm appears to be turned back (towards his attacker?), as on one of the earliest black-figure portrayals of the theme, the Nessos amphora in Athens (NM 1002), with identifying inscriptions.<sup>212</sup> Bikakis compares the rendering of the nose, half-open mouth and beard to the faces of the centaurs Petraios and Hylaïos on the François krater, concluding that the Naxos cup (**32**) must have been made in the Ergotimos-Kleitias workshop.<sup>213</sup> If so, **32** is the third known picture of Herakles and Nessos in the work of a painter associated with this workshop.<sup>214</sup>

As Brijder remarks, the sphinx in the tondo of **27** (pl. 9d) resembles one by the Xenokles Painter in Boston (**56**, pl. 17a) and another one inside a Siana cup by the Adelphe Painter in Amsterdam.<sup>215</sup> It is unclear whether a lotus originally adorned the tondo of **27**, as in **56**. The subject is very frequently met in the tondos of little-masters and Siana cups.<sup>216</sup>

The male foot in **24**'s tondo, with raised heel (pl. 9b), is positioned identically to the right foot of Herakles wrestling the lion inside the Sokles Gordion cup in Madrid (**34**, pl. 10c) and the cup by Neandros in Paris (**210**, pl. 60a). However, not enough of the picture remains to determine the story.

### Ornaments

Two cups preserve (nearly) complete handle-palmettes. The one from Gordion (**27**, fig. 14a) has a rounded palmette with nine leaves. The partial palmette on **25** appears to have been similar.

The other (nearly) complete palmette, seen on **28**, though a bit stockier, is undoubtedly by the same hand (fig. 14a-b).<sup>217</sup>

Under its foot's base, the cup from Gordion (**27**) is adorned with circles in one-three-one order, reminiscent of Gordion cups.<sup>218</sup>

---

<sup>210</sup> Bikakis 1985, 178-79.

<sup>211</sup> **281** (Tleson Painter, pl. 81b), Edinburgh 1953.23 (E. Moignard 1989, *CVA* 1, pl. 12.9) and New York, market (Royal-Athena Galleries, *Art of the Ancient World* XII, 2001, no. 189; previously, Puhze, *Katalog* 12, 1997, no. 175) where the centaur even overlaps the tongue border. The centaur on a fragment in Kavala (Bakalakis 1938b, 79, fig. 5) may have not stood alone.

<sup>212</sup> Boardman 1974, fig. 5.1.

<sup>213</sup> Bikakis 1985, 180; Maetzke 1980, 161, figs. 126-27.

<sup>214</sup> The others being **2** and **19** (pls. 3b, 8a).

<sup>215</sup> Amsterdam 9599 (Brijder 1983, pl. 54b); cf. Brijder 2000, 555.

<sup>216</sup> For this see nn. 282-85.

<sup>217</sup> In other work the handle-palmettes of the same cup are sometimes differently shaped. See, e.g., Heesen 1996, 130, figs. 84-85, where, on the same side, the left-hand palmette has stocky leaves (fig. 84) and the right-hand one more rounded, fuller leaves (fig. 86). Large difference on one side of a cup are found on the band-cup Taranto 51357 (Masiello 1997, no. 22.10). The most extraordinary difference between palmettes on the same side appears on an East Greek little-master cup in Riehen (Walter-Karydi 1973, pl. 48, no. 427b). For differences in details on one cup, also note the differences between the centaurs on either side of a cup by Taleides (**124**, pl. 40c; the two sides are shown in Heesen 1996, figs. 80, 82).

<sup>218</sup> A second foot has been found at Gordion, similar in shape and with concentric circles (letter from K. DeVries, cf. Brijder 2000, 557, no. G 18).

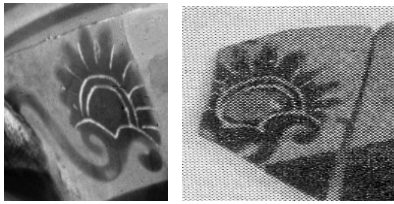


Fig. 14a-b. Palmettes of **27** and **28**.

### Provenance and chronology

Six type B Gordion cups or little-masters with Gordion features (**22-27**) have turned up in the eastern Mediterranean (once, Gordion itself; five times, Naucratis), and four others (**28-31**) have probably been discovered in Cerveteri. Another find from Etruria is the lip-cup fragment from Gravisca (**33**). Naxos has yielded a lip-cup (**32**). The pieces from Naucratis (**22-26**) and Gravisca (**33**) lay in a sanctuary context, whereas the contexts of **28-32** were funerary.

Similar to the exports of Eucheiros, the earliest production of Sondros was sent to the eastern Mediterranean, while his later output was primarily exported to Etruria.

Both Beazley and Immerwahr have arranged the Sondros fragments known to them in three groups.<sup>219</sup> They agree on the first group, consisting of the Gordion cups **22-24**. Otherwise their opinions diverge. In Beazley's opinion, the second group comprises **25** and **29**, which exhibit less bold lettering, and his third category is limited to **28** ('lettering again bold, thicker and courser than in the first group').

For the same reason, Immerwahr isolates **28** while assigning it, however, to the second group, and gathers **25**, **26** and **29** in the third group which, in his view, 'seems later than the others'.

Objections can be made to both assessments. Cup **25** has a Gordion type of tondo border and can therefore hardly belong to the latest work. At the same time, the fragments from Naxos (**32**), unknown to Beazley or Immerwahr, while bearing the same light lettering as **25** and **29**, are surely later than **25** (to judge from the tongue border without dots).

Therefore a different chronology must be considered. Perhaps the treatment of the sigmas offers a clue. The sigmas of the Gordion fragments **22-23** are very clearly delineated and stand nearly perfectly vertical. Although fragment **24** has not a sigma, it can be grouped with the Gordion fragments, as suggested by its early tondo border with two dot-bands. The same is true for **25**. Cup **26** probably also goes together with these, but the surface is damaged and the character of its sigmas is hard to determine.

A second group is characterized by four-stroke sigmas (**27-29**).<sup>220</sup> Finally, we see fragments with three-stroke sigmas tilted slightly back (**30-31**, **33**). On the basis of the tondo border, the Naxos fragment (**32**) can be added, despite the absence of a preserved sigma.

As we see, not the thickness of the brush used but the letter-form of the sigmas might be our main chronological indicator. The backward tilt of the sigmas on cups showing other later features (namely those of lip-cups) can be explained as the writing of a more experienced painter.<sup>221</sup>

As happens so often, there is little we can rely on for the dating. The cup from Gordion was excavated from a large dump deposit on the Western Citadel Mound, including a very large volume of Phrygian coarse and fine pottery, a lesser amount of Lydian, and a still smaller find of mixed Greek pottery. Besides the Gordion cup of Sondros, Athenian pottery was limited to a krater (P 4563a,b/P 5415/YH 51501) attributed to the middle phase of Lydos (according to M. Tiverios, '555 to just before 540 BC')<sup>222</sup> and a black-glaze olpe (YH 54211), dating c. 570-550 BC.<sup>223</sup> Of the Corinthian pottery, an aryballos and two kotyles correspond chronologically to the Athenian pieces.

<sup>219</sup> Beazley 1932, 201; Immerwahr 1990, 52.

<sup>220</sup> Cf. DeVries 1997, 21: 'the letter forms are from the second stage of his signatures and provide the narrow dating of ca. 555/50 BC'.

<sup>221</sup> See also below Sokles Painter, who first used a very angular letter and later a looser, more rounded and smaller script.

<sup>222</sup> Tiverios 1972, 85.

<sup>223</sup> DeVries 2005, 47.

The type B Gordion cups, which, in time, closely follow the Gordion cups of the Ergotimos-Kleitias group can safely be assigned to c. 560/50 BC. To judge from the differences between the sigmas, **22-26** may date from c. 560/55 BC, and the cup from Gordion (**27**) as well as **28** and **29** from c. 555/50 BC. It would then follow that the remaining cups (**30-33**) range from c. 550 to 540 BC, although a final date can not easily be established.

### Concluding remarks

Minor variation in shape and painting over a period of 5 to 10 years should not be too quickly accepted as evidence of different painters' hands when they can as easily be explained as representing different periods of one painter's career. As has been made clear above in reference to the Eucheiros Painter, whose extant work provides a greater spectrum of comparative material, the same painter, over his entire output, could greatly vary letters like sigma and pi and, handle-palmettes.

Concerning the potter Sondros, the preceding makes it appear most likely that all his potterwork was decorated by one painter only, known as the Sondros Painter. In conclusion, it seems most probable that the potter Sondros and the Sondros Painter were indeed one and the same artisan.

## 1.6 SOKLES, SOKLES PAINTER, 555/35 BC (nos. 34-49; figs. 15-19; pls. 10-12)

### Introduction

Since Sokles made at least one type B Gordion cup and several other cups which closely resemble the Gordion type (particularly with regard to the shape of the foot and the ornaments), he needs to be discussed at this point.<sup>224</sup> At the very least, we can suppose he was probably influenced by potters of the Ergotimos-Kleitias workshop.<sup>225</sup> Like Eucheiros and Sondros, Sokles, as he signed his cups, would have been an established member of that workshop or have run an independent establishment.<sup>226</sup>

Beazley listed a Gordion cup (**34**, pl. 10a-c) and three band-cups (**44-46**, pl. 12d-e) signed by Sokles.<sup>227</sup> In his publication of **35** (pl. 10d-e), K. Schauenburg recognized the same painter's hand in **34** and **35**, whom he named the Sokles Painter.<sup>228</sup> Some identifying features of the Sokles Painter's figures are large eyes, incorrectly placed nipples (too low and too far to the side), hooked incisions for ankles and very strong thighs.

In *Para* Beazley accepted these attributions and, at the same time, gave a kantharos in Berlin to this painter.<sup>229</sup> Additional cups have been attributed by E. Gjerstad (**39**), R. Blatter (**49**, pl. 12f), D. von Bothmer (**36**, **38**, pls. 11a-12a), K. Görkay (**47**) and C. Campenon (**40**). Recently, another kind of pottery was added to the painter's oeuvre by H. Mommsen: a votive plaque in Athens (NM Acropolis 2526).<sup>230</sup> Below, fragment **37**, which might be part of cup **36**, and **41-43** (pl. 12b-c) are newly assigned.

<sup>224</sup> For Sokles and the Sokles Painter see Hoppin 1924, 330-31; Beazley 1932, 186, 191, 202; *ABV* 172-73; Schauenburg 1965; Blatter 1968; *Para* 72; *Add*<sup>2</sup> 49; Brijder 2000, 554-57; *KLA* II, 404 (R. Blatter).

<sup>225</sup> We have remarked in the Introduction that, within the Kerameikos, the interaction between craftsmen was intense and that successful designs were readily adopted. The direct influence of one craftsman on another is therefore often impossible to demonstrate.

<sup>226</sup> See the discussion on meanings of *epoiesen* in chapter eleven.

<sup>227</sup> *ABV* 172.1, 173.2-4.

<sup>228</sup> Schauenburg 1965, 857.

<sup>229</sup> Berlin F 1737 (*Para* 72). A band-cup fragment from Berezan preserving 'ΣOKI' (St. Petersburg B. 82.110) has been attributed to Sokles by A. Petrakova (2009b, pl. 13.2); however, the palmette and the script find no parallel in his work. The letters may also be part of a nonsense inscription as shown on another band-cup fragment from Berezan preserving 'ΣOKIINΔEI' (St. Petersburg B. 103; Petrakova 2009b, pl. 13.8).

<sup>230</sup> Mommsen 2005a, 33, pl. 13.5.

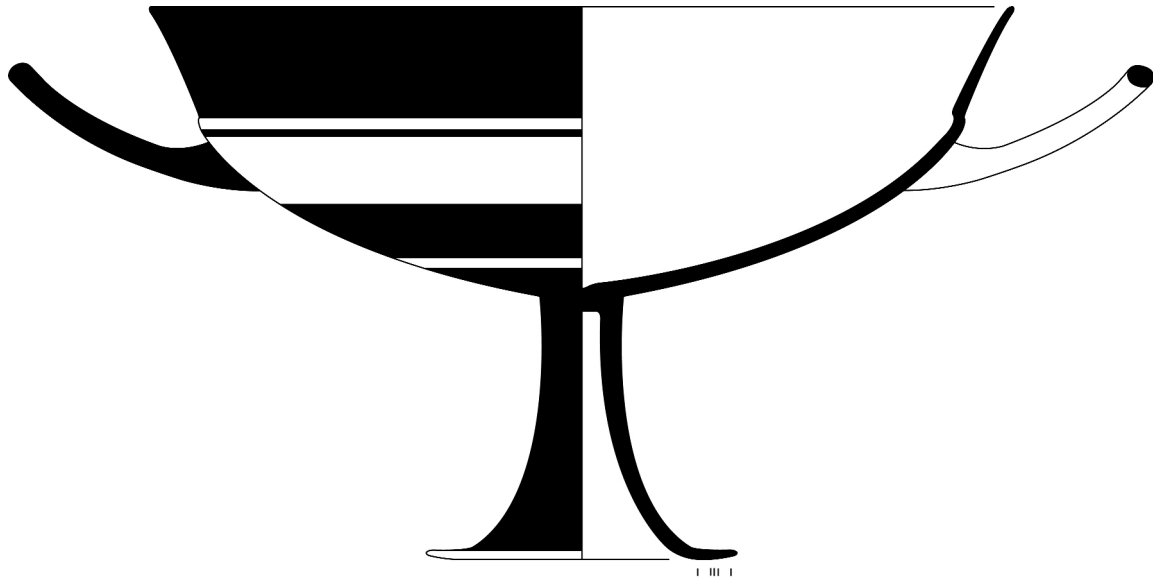


Fig. 15. Profile drawing of **34** (1:2).

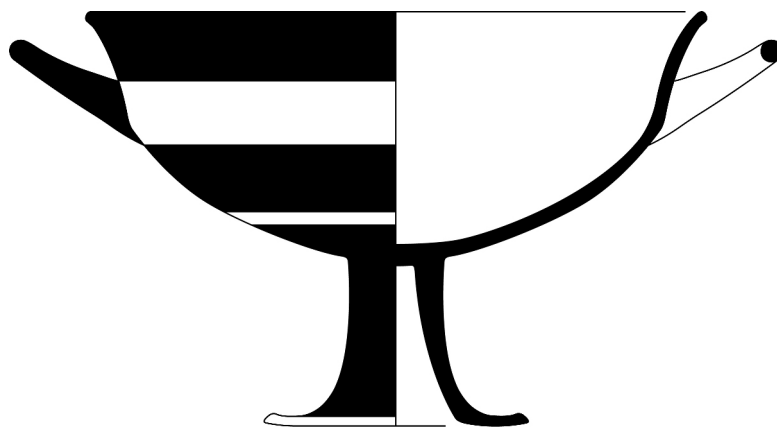


Fig. 16. Profile drawing of **44** (1:2).

### Shape and dimensions

With a diameter of 22.7cm, Sokles' Gordion cup in Madrid (**34**, fig. 15) is larger than all other known specimens; only an unattributed one, which measures 21.5cm in diameter, comes close.<sup>231</sup> The dimensions of **34** and the *large* lip-cup in a Swiss private collection, **35**, are nearly identical; each is 14.6cm high and they have diameters of 22.7 and 22.8cm, respectively. Sokles' other lip-cups are *small* to *medium*; the diameters range from 14.1 to 19.0cm. With a diameter of 16.3cm, band-cup **44** is *small* (fig. 16).

The jog is rather blunt inside **34** and **38**, but very sharp inside the small lip-cup in Brussels (**43**).<sup>232</sup>

All the Gordion cups and lip-cups have bowls and feet of *medium* depth and height. The feet of **34-36** and **38** show a thick stem and nearly trumpet-shaped base with narrow standing surface, traits which are reminiscent of the feet of earlier Gordion cups. In contrast, the foot of **43** resembles much more the standard little-master type.

<sup>231</sup> Paris, Louvre F 98 (Plaoutine 1938, pl. 87.10-11). By my negligence Brijder received incorrect information from me that both handles of the Madrid cup are modern: one is definitely original (cf. Brijder 2000, 555, n. 30).

<sup>232</sup> I have not examined the cup in a Swiss private collection nor do I have information about the jog.



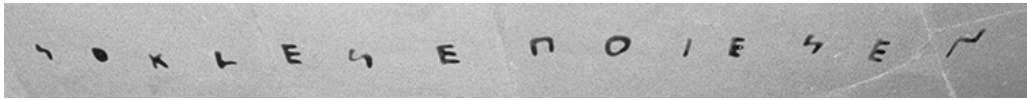


Fig. 17a. Inscription of 38.

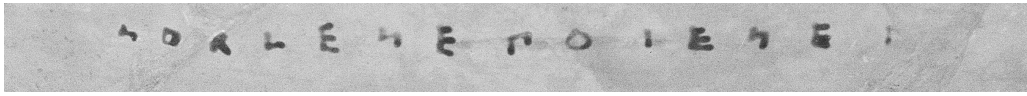


Fig. 17b. Inscription of 44.



Fig. 18. Interior inscription of 34.

Date-type	H.	D.	foot	bowl
555/50 –Gordion Type B cup	14.6	22.7	0.47	0.34
555/50 –Lip-cup	11.6	20.1	0.45	0.36
550/40 –Band-cup	11	16.3	0.4	0.4

Chart 2. Average absolute and relative dimensions of Sokles' cups.

### Inscriptions

The inscriptions are limited to signatures which have very clear, widely spaced letters. None of them includes a word-divider and none shows any error. The lettering of **44-49** (fig. 17b; pl. 12d-f) is smaller and more rounded than the very angular letters used on Sokles' other cups (fig. 17a; pls. 10a-b, 11c-d).<sup>233</sup> Whereas the sigma of **34** is nearly perfectly vertical, the sigmas of other cups tend to tilt back (e.g., **49**, pl. 12f).<sup>234</sup> As also seen in the work of other painters, the inscriptions seem to evolve from being carefully written with stiff letters to a looser script of more rounded letters (figs. 17a-b).<sup>235</sup>

Here, for the first time, we encounter inscriptions in the tondo: **34** (fig. 18) has the name Herakles and **39** a few imitation letters. Remarkably, the name Herakles ends in a reversed sigma, which contrasts with the standard sigmas of the cup's signatures. Also the lambdas are quite different. Once again we see a painter employing differently formed letters on the same piece of pottery.<sup>236</sup>

### Interior decoration

Two of the tongue borders have two dot-bands (**34-35**). In Gordion cup **34** the medallion is *large* (0.56); in lip-cups **38** and **43** the medallions have *medium* or *large* relative dimensions (0.54, 0.56, respectively).

### Mythological subjects

Amongst the earliest pictures of Herakles fighting the Nemean lion in Athenian painting, dating shortly after c. 560 BC, are those by the Vintage Painter and a painter in the Ergotimos-Kleitias

<sup>233</sup> The letters of **43** are yet large, though a bit more rounded (pl. 12c).

<sup>234</sup> Cf. the tilted sigma in later work of the Sondros Painter; see above section 1.5.

<sup>235</sup> A similar development is seen in the inscriptions of Archikles (e.g., **106** and **109**, fig. 41a-b), Glaukytes (**112** and **114**, figs. 46c-d), Exekias (compare the Siana cup Athens 1104 to his lip-cups), Hermogenes (e.g., **139** and **162**, figs. 61-62), Sakonides (e.g., **168** and **170**, figs. 65-66), Tleson Painter (e.g., **280** and **462**, figs. 106 and 115).

<sup>236</sup> See the discussions above in the sections on Eucheiros and Sondros.

workshop.<sup>237</sup> Afterwards, the story became a favourite of Athenian pottery painters. For instance, the Heidelberg Painter chose it as his favourite narrative, positioning Herakles either standing upright or, in tondos, in the so-called Knielauf stance.<sup>238</sup>

In contrast, the Herakles of **34** (pl. 10c) more closely resembles the Vintage Painter's representations: simply by lowering the right knee of the Vintage Painter's Herakles, as it were, the Sokles Painter easily moved his figure into a squatting position. Otherwise the stances of their Herakles are very similar.

Subsequently, the standing and squatting postures continued to be alternately adopted. Around 530, however, the fight became more of a wrestling match, and the Lysippides Painter showed the combatants locked in a ground hold.<sup>239</sup> The Herakles of **34** finds an exact parallel inside one signed by Neandros (**210**, pl. 60a). Both portrayals must be chronologically close, though it is difficult to decide if one may be inspired by the other or if they share a common source. In lip-cups, Herakles and the lion usually both look to the right, while the lion's neck twists round to escape Herakles' stranglehold.<sup>240</sup>

Winged youths, a common subject of Athenian vase-painting, quite often occupy Siana tondos. Brijder calls them 'male counterparts of Nike, messengers of victory' because they are paired, in all but one instance, with sporting or martial subjects on the exterior.<sup>241</sup> None of these winged youths is nude, as in **38** (pl. 12a), which seems to be unique in this respect. However, the exterior subjects of the few little-masters with winged youths inside can not be relied on to reveal their identity. The example in the tondo of a Basel lip-cup, attributed to the Manner of Lydos (**245**, pl. 71b), is named by an inscription as Kastor, one of the Dioskouroi. Inside another lip-cup, once in Florence, the youth carries a woman and can therefore be regarded as Boreas kidnapping Orytheia.<sup>242</sup> The two winged figures inside a third lip-cup, Acropolis 1757 by the Tleson Painter (**337**, pl. 95g), are traditionally said to be Boreadaï, although proof is not available.<sup>243</sup> Those of two other lip-cups are much too fragmentary to allow for comment.<sup>244</sup>

Sirens (as in **43**, pl. 12b) are amongst the most common subjects in the tondos of little-master cups.<sup>245</sup>

### Non-mythological subjects

Above, we have considered two examples of homoerotic courting couples in the tondos of lip-cups (**11**, **15**, pl. 6a, d). The couple inside **35** (pl. 10e) differs from most depictions because the *erastes* has

<sup>237</sup> Berlin F 1753 (Brijder 1983, 186, pl. 52c); footless merrythought cup by Ergotimos, Berlin V.I. 3151 (*ABV* 79; interior: Schefold 1992, 95, fig. 105).

<sup>238</sup> Brijder 1991a, 354-55.

<sup>239</sup> Schefold 1992, 97, fig. 110.

<sup>240</sup> **102** (Phrynos Painter, pl. 31a), **210** (Neandros, pl. 60a), **254** (BMN Painter), Basel, market (*MuM*, November 1986, no. 182), Bucharest (C. Domaneantu, *Archaic Greek Faience Imports in the Black Sea Area, Dacia* 32 [1988] 21-25, fig. 2.6), Freiburg, market (Puhze, *Katalog* 18, 2004, no. 118), London, market (Painter of Munich 1379, *ABV* 303; Sotheby's, 24 February 1964, no. 99), Palermo (*ABV* 675; Beazley 1932, pl. VI), once Rome, Torlonia (Hoppin 1924, 75), once Samos, K 1286 (Kreuzer 1998a, 178, no. 224), Thasos 3952π (Maffre 1979, 21-24, fig. 4). Twice the protagonists look in opposite directions: Berlin F 1772 (Herakles more upright; Furtwängler 1885, 294, no. 1772), Freiburg, market (Puhze, *Katalog* 10, 1994, no. 185).

<sup>241</sup> Brijder 1983, 117-18; Brijder 1991a, 393-94; without contest or combat on the exterior, Brijder 2000, 666.

<sup>242</sup> Once Florence, Museo Bardini /Palazzo de' Mozzi A 2 (Marzi Costagli 1979, 41-42, fig. 11; also Schefold 1993, 217, fig. 224).

<sup>243</sup> Another such pair on a plate by Lydos, Cambridge (Mass.), Harvard University 1959.127 (Tiverios 1976, pl. 40). On the identification of male winged youths as Boreadaï see Kunze-Götte 1999, 54-55.

<sup>244</sup> Cup by Eucheiros' son (**20**, pl. 8e) and Bucharest 9473C or 9573C (Dimitriu 66, 122-23, no. 793, pl. 44 reports inv. no. 9473C, whereas Alexandrescu 1978, 73, no. 383, pl. 42 reports inv. no. 9573C). A list of known winged figures in the tondos of little-master cups is found in nn. 338-40.

<sup>245</sup> A list of sirens in tondos of little-master cups and Sianas is given in nn. 341-48.

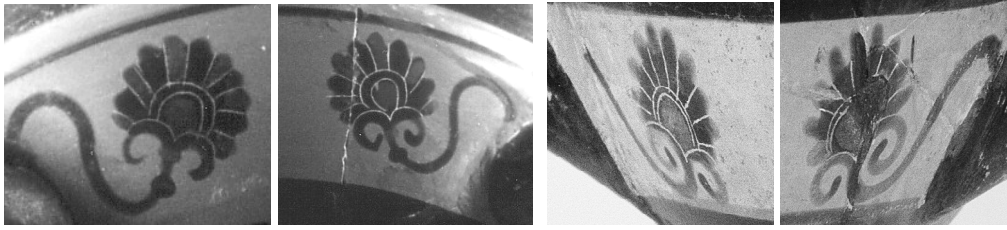


Fig. 19a-d. Palmettes of **34** (a-b) and **44** (c-d).

an erection and the *eromenos* is less passive than usual, holding his right arm bent up. Although an *erastes* with an erection is seen elsewhere in Athenian black-figure, most commonly neither the man nor the youth is aroused.<sup>246</sup> E. Keuls interprets the gesture of the *eromenos* as protest.<sup>247</sup>

A lone horseman, as in **36** (pl. 11b), is frequently met in the tondos of little-masters. The figure's activity can not always be easily determined: jockey, light cavalry man or hunter. That the figure might be either nude or clothed is not particularly informative, as a nude horseman is sometimes equipped with a spear.<sup>248</sup>

### Exterior decoration

None of Sokles' preserved cups has figurework on the exterior.

### Ornaments

The palmettes of **34** and **35** are carefully executed: 10-12 rounded, red-and-black leaves, very simple volutes and one or two red ties (fig. 19a-b). Those of **39**, **40**, **44** and **47** are similar, but less carefully painted (fig. 19c-d), while the one palmette of **48** is conspicuously careless work with stocky leaves and an incised tie. All the palmettes have large red cores bordered by a double-incision, and all are positioned slightly obliquely.

The underside of the feet of **34** and **36** are adorned with circles in one-three-one order.

### Provenance and chronology

Sokles' exports are widely dispersed: six in central Italy (**36-37**, unspecified locations in Etruria; **34**, Vulci; **39**, Rome; **48-49**, [probably] Cerveteri) and single pieces from each of the following places: France (**40**), Greece (**44**), southern Italy (**45**) and Turkey (**47**). Some cups are (said to be) from funerary contexts (**34**, **36**, **45**, **48-49**), whereas one came to light in a sanctuary (**39**) and two in a settlement (**40**, **47**).

<sup>246</sup> For a discussion of courting scenes see above, p. 22. If one of the pair has an erection, he is as a rule the *erastes*; very unusually both figures have erections on a cup fragment in Cambridge, Museum of Classical Archaeology (Hupperts 2000, Z 248, ill. 51).

<sup>247</sup> Keuls 1985, 278.

<sup>248</sup> Nude: **55** (Xenokles Painter, horse-protome, pl. 15e), **106** (Archikles, pl. 33a), Bassano del Grappa 59 (Andreassi 1990, 88), Elea 7219 (with spear; B. Neutsch, Elea. Ionisches und attisches aus dem archaischen Stadtgebiet, *RM* 86 [1979] 141-80, pl. 35.2), Freiburg, market (with spear, Puhze, Katalog 2, 1979, no. 53), Hobart, University GV 61 (rosette under horse, Hood 1982, pl. IXb), Lugano, market (Atelier Amphora, February 1993, not previously published), Munich 9409 (Fellmann 1988, pl. 3.7). Clothed: **84** (Mule Painter, pl. 23c), Altenburg 226 (stag under horse, E. Bielefeld 1959, *CVA* 1, pl. 37.1), Athens NM 12678 (Callipolitis-Feytmans 1986, pl. 37.3), London, market (with flying bird, Sotheby's, 9-10 July 1984, no. 204), Milan A.0.9.263 (with dot-rosettes in tondo, not previously published), Munich 9412 (Fellmann 1988, pl. 6.1), Paris, Louvre F 84bis (hare under horse, F. Pottier 1933, *CVA* 8, pl. 79.7), Pontecagnano (with dot-rosettes in tondo, D'Andrea 1994, 452, pl. IIc), Taranto 20239 (with flying bird, Masiello 1997, fig. 64.4). Unclear whether nude or clothed: Paris, Koutoulakis (Moore 1971, no. 970, not ill.), Reggio di Calabria (from Locri, Santuario di Persephone, not previously published; exhibited amongst other fragments from that site), Samos K 6994 (Kreuzer 1998a, pl. 49, no. 331), Syracuse 7/376 (Vallet/Villard 1964, pl. 89.7).

The excavation data of the settlement at Saint-Pierre-Lès-Martigues, where **40** was found, show that its earliest imported pottery dates from the 560s BC.<sup>249</sup> The Athenian black-figure comprises a column-krater attributed to Lydos, c. 550 BC, and a volute-krater and amphora attributed by F. Villard to a painter near the Antimenes Painter, probably from the 520s BC.<sup>250</sup> The production date of Sokles' lip-cup (**40**) fits easily between the work of Lydos and that of the artisan near the Antimenes Painter. The fragment of a band-cup from Daskyleion, Turkey (**47**), has been excavated from so-called 'Trench A', the location of which is unclear; curiously, no other object is marked with the name of this trench. K. Gökay assigns **47** to c. 540 BC.<sup>251</sup>

The funerary context of **45** is chronologically informative. It came to light in a tomb on the Via Pitagora, Taranto, together with an undecorated Athenian band-cup, an Athenian black amphora with reserved neck, and a Laconian cup by the Rider Painter, all placed by P. Pelagatti at c. 540 BC.<sup>252</sup> C. Stibbe agrees with Pelagatti and explains extensively why the Rider Painter's cup, which at first sight looks earlier, was made in c. 545/35 BC.<sup>253</sup>

The work of the potter Sokles can not easily be dated, as he continued using early features of the shape for quite some time (blunt jog, thick stems). Furthermore, the Sokles Painter evidently mingled old and new traits; for example, he combined circles under the foot (**36**) or a dividing line in the handle-zone (**39**) with simple tongue borders. His handle-palmettes remain slightly oblique until the end of his career and tend to be a bit less carefully executed over time.

The script, evolving from very angular to more flowing, rounded and smaller lettering, helps to divide the cups into two periods: earlier, **34-42**, and later, **44-49**. On **43** the letters are still large, while being a bit rounded, indicating that the cup probably belongs between the two periods.

The earliest period of Sokles' career seems to comprise two phases. The Madrid Gordion cup (**34**) can be assigned to the first one due to the type of decoration and bluntly offset lip; being much higher and larger than other type B Gordion cups, it belongs to the final production of such cups, c. 555/50 BC. Other first-phase cups are **35** (note the tondo border), **36** and **38** (note the rather short tongues, shape of the feet and, **38**, the bluntly offset lip).

Because of their fragmentary condition and lack of (preserved) figurework, the chronology of **40-42**, which show the rather straight script, is hard to establish. However, the very sharp offset of **43** suggests that it belongs to the second phase, perhaps at the very end of the earliest period. To judge from the excavation data, especially of **45**, the second period was probably 545/35 BC.

### Concluding remarks

The potter Sokles seems to have worked with the same painter throughout his career, although the later cups lack figurework by which they can be compared to earlier ones. The looser style of writing would reflect a better trained hand, as do the differences between the palmettes. However, the general appearance of the script and palmettes remains recognizable as the product of one hand over the years. In short, it can be supposed, with some certainty, that both the potter Sokles and the Sokles Painter were the same artisan.

<sup>249</sup> A Corinthian cup (Campenon 1999, 385, 389, fig. 7a-b).

<sup>250</sup> Campenon 1999, 385-86, fig. 1a-b.

<sup>251</sup> Gökay, 3 and 37.

<sup>252</sup> Pelagatti 1955/56, 35.

<sup>253</sup> Stibbe 1972, 172-73.

## 2. XENOKLES, XENOKLES PAINTER, MULE PAINTER, PAINTER OF THE DEEPDENE CUP, POTTER AND PAINTER OF LONDON B 425 (nos. 50-92; pls. 13-27)

### Introduction

Of the 41 cups and fragments with Xenokles' *epoiesen*-signatures, 27 were known to J.D. Beazley, who assigned them to the potter Xenokles and recognized the hand of the so-called Xenokles Painter on most of them.<sup>254</sup> Since then, another nine lip-cups and five band-cups can be added.<sup>255</sup> Moreover, two unsigned lip-cups attributed to the Mule Painter can also be considered products of the potter Xenokles.

The cups and fragments with Xenokles' signatures are the following types: seven lip-cups with figurework inside and out (LIO type),<sup>256</sup> three lip-cups with figurework inside only, three lip-cups with figurework outside only and, lastly, nine lip-cups and eleven band-cups without figurework; in eight other instances the type can not be determined because essential parts are missing.<sup>257</sup> Apart from Epitimos, the cups of no other potter are as frequently the rather rare LIO type. As yet, no band-cup with figurework has been given to the potter Xenokles nor has any shape other than lip- and band-cup been assigned to him.

The style of the Xenokles Painter, to whom most cups with Xenokles' signature have been assigned, is very varied and often careless, presenting observers with many difficulties.<sup>258</sup> K. Schauenburg argues that the Xenokles Painter's multfigured friezes were directly inspired by Siana cups and agrees, as Beazley previously remarked, followed by others, that the painter clearly betrays the influence of the C Painter or his companions.<sup>259</sup> Beazley seems to recognize this influence in the subject matter. H.A.G. Brijder regards it as originating with the Adelph Painter, who was a member of the C Painter's workshop, pointing out stylistic links.<sup>260</sup> In my view, however, while some influence on subject matter and composition may exist, there seems to be no demonstrable influence on the style. Moreover, as will be shown below, the painters of larger shapes (i.e. amphorae) very likely left

<sup>254</sup> For Xenokles and the Xenokles Painter see Hoppin 1924, 409-32; Beazley 1932, 173, 176, 178, 191, 197; *ABV* 184-86, 688; Amyx 1962; Blatter 1968; *Para* 76-77; Blatter 1981; Haldenstein 1982, 63-66; Blatter 1988; Fellmann 1989, 12; *Add*<sup>2</sup>, 51; *KLA* II, 520 (R. Blatter). One of the cups, formerly in the Hope collection in Deepdene, has been lost and is known only from descriptions and drawings. The oinochoe Athens NM 1045 (*ABV* 186; Cohen 2000, 360, fig. 13.10) has no connection with the cups and is not further considered here.

<sup>255</sup> Additions were made by Blatter (1981, 68-9), Facchini (1977, 66), Wójcik (1989, 88), Heesen (1996, 124-26, with nn. 5, 9) and Iozzo (2002, 139, n. 2). One attribution by Wójcik, Braunschweig AT 559 (1989, 86), can not be accepted. Two new attributions will be introduced here. I thank Mario Iozzo for providing me with information and photos of the cup in the collection of Mrs. Grazzini Becchi (79, pl. 21c-d). The cautious attribution by A. Petrakova of a band-cup fragment from Berezan preserving 'XENO[' (St. Petersburg B. 102; Petrakova 2009b, pl. 13.10) will not be taken over here; the script and the lack of a sigma after the chi find no parallel in his work. Finally, it totally eludes me why Beazley described the cups Rome, VG 50679 (753, pl. 173e) and Berlin F 1766 (752, pl. 173d) as 'not far from the Xenokles Painter' (*ABV* 188.1-2). Fragments of Berlin F 1766 are now preserved at Humboldt University (inv. no. D 712).

<sup>256</sup> Beazley 1932, 168. For LIO type cups see n. 107.

<sup>257</sup> I do not accept M. Iozzo's reading of a Xenokles' signature in the very worn and partly lost inscription on side B of Vatican 35020 (Iozzo 2002, 138-39, no. 185, pls. LXXXV-LXXXVI). First of all, the best preserved letters – a chi and an iota-epsilon combination – may very well be part of a *chaire*-inscription; second, there is no explanation at hand for the absence of a final nu, since there is enough space available; third, if this cup is by the potter Xenokles or painters working for him, one would expect a word-divider after XAIPE on side A. A combination of a signature on one side and a *chaire*-inscription on the other is not unique, though; examples exist by Eucheiros (6, pl. 4d-e), Phrynos (95, fig. 37a-b), Sakonides (171) and Epitimos (236, fig. 89a-b). Twice Phrynos combines a signature with a *chaire*-inscription on one side of the cup (95, 104, figs. 37b, 38). Anakles and Nikosthenes do the same on their combined cup (256, pl. 74b).

<sup>258</sup> Amyx (1962, 231): 'Any attempt to find stylistic unity in the decoration of all these vases seems .... to be a lost cause.'

<sup>259</sup> Schauenburg 1974, 198-219, esp. 219. On the influence of the C Painter see *ABV* 184; Boardman 1974, 60; Amyx 1962, 232. Beazley and his followers remain rather vague about the influence.

<sup>260</sup> Brijder 1983, 191, 195; Brijder et al. 1996, 21: 'There is also a relation in style with the best figurework on lip-cups by the Xenokles Painter.'

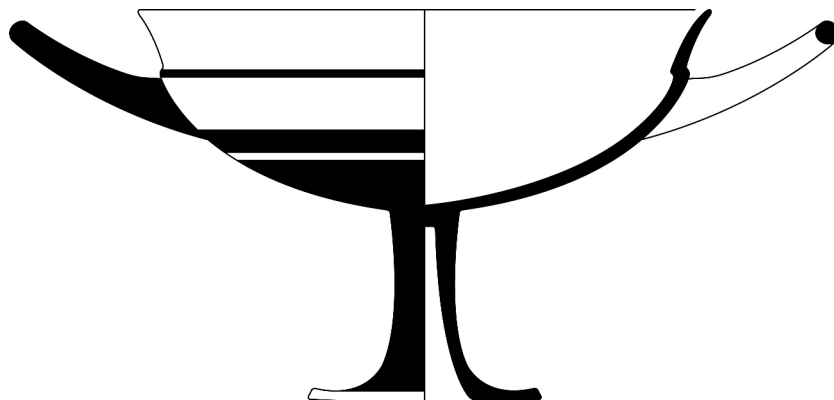


Fig. 20. Profile drawing of **56** (1:2).

their mark on the Xenokles Painter's subject matter. Publishing the Baltimore cup (**50**, pl. 13a-c), D.A. Amyx notes 'relics of an older tradition that flourished even before the C Painter', strongly reminiscent of Sophilos.<sup>261</sup> R. Blatter sees the possible influence of 'Tyrrhenian' amphorae.<sup>262</sup>

Because of the Xenokles Painter's variableness, we might be tempted to give him credit for all or most of the cups signed by the potter Xenokles. However, it is here proposed that also the Mule Painter (**84-85**, pls. 23c-d, 24) and three assistants, mainly responsible for ornaments, decorated cups potted by Xenokles (**57**, **80-83**, see below sections on inscriptions and ornaments).

Of the lost cup **86**, nothing can be said about the potterwork or style. Finally, six cups with *epoiesen*-signatures of Xenokles (**87-92**, pls. 25c-27) were probably thrown by another potter-painter, named here the Potter and Painter of London B 425.

## 2.1. XENOKLES, XENOKLES PAINTER, c. 555/40 BC (nos. 50-83; figs. 20-27; pls. 13-23b)

### Shape and dimensions

The potterwork of Xenokles is very consistent, as a development in the shape can hardly be noticed, apart from the edge of the foot's base which is rounded on the earliest cups and straighter on the later ones.

All of Xenokles' lip-cups are *extra small* or *small*: diameters 12.1-15.0cm. The lip-cups are thin-walled with a rather low, out-turned lip which is sharply offset inside. The most prominent offset is met inside **64** and **69**.

The bowls of the lip-cups are *deep* or *extra deep* (**56**, 0.40; **66**, 0.43). The feet of most lip-cups are *medium*, like the feet of most band-cups. Only one lip-cup (**56**) has a *high* foot, and one band-cup foot is *low* (**81**, 0.43).<sup>263</sup> The band-cups are marked by a deep bowl and a lip which slopes gradually outwards. With one exception, the band-cups are *extra small*: diameters 13.4-14.2cm. One cup (**76**) is somewhat larger, but still qualifies as *small*: diameter 16.2cm.

As a rule, the band-cups also have thin walls (e.g., **75**). The larger band-cup (**76**) shows a thicker wall and sturdier foot; the lip slopes gradually outwards.

Date-type	H.	D.	foot	bowl
560/55-Lip-cup	8.3	12.6		
555/45-Lip-cup	9.9	13.95	0.47	0.37
550/40-Lip-cup	9.7	13.6	0.46	0.39
550/40 Band-cup	9.7	14.2	0.44	0.39

Chart 3. Average absolute and relative dimensions of Xenokles' cups.

<sup>261</sup> Amyx 1962, 230-31.

<sup>262</sup> Blatter 1981, 68; see also Heesen 2009, 121.

<sup>263</sup> The foot of **81** has been reattached and the stem may be shorter than it originally was; furthermore, this is the only band-cup with a glazed fillet at the top of the stem, which may be a restorer's addition.

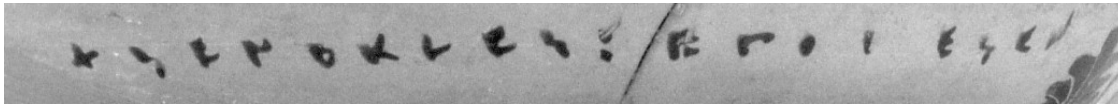


Fig. 21. *Epoiesen*-signature of 69 by the Xenokles Painter.



Fig. 22. Signature of 57.



Fig. 23. Signature of 80.

### Inscriptions

The inscriptions read *epoiesen*. The majority of Xenokles' signatures were very likely written by a single hand, that is, the Xenokles Painter's. The writing is hasty, with an occasional misspelling, and a tendency towards backhand, while the letter-forms are often blurred and have rounded corners. Furthermore, Amyx notes the supine, curly sigma, the often characteristically distorted nu, the hasty epsilon, with its horizontal bars not clearly drawn, and a tendency to let the brush clog and smear, so that, among other deformations, some omikrons are solid (fig. 21).<sup>264</sup>

Characteristically, the formula of the *epoiesen*-signature is XΣENOKΛΕΣ:ΕΠΟΙΕΣΕΝ, with a double-point dividing the name and the verb.<sup>265</sup> As a rule, the signature extends pretty much completely across the handle-zone between the palmettes or even finishes above the right palmette, as on 69 (fig. 21). The signature of one cup (67) has the name and verb written separately on either side (pl. 19a-b).<sup>266</sup> Only two inscribed cups of the Xenokles Painter show spelling errors: 66 reads, on one side, XΕΣΝΟΙΕΣΕΠΙΟ and, on the opposite one, lacks the final nu of the verb due to a lack of space; the script is the same as in the other signatures (pl. 18e). Cup 81 shows a misspelling in one verb, ΕΠΟΚΛΕΣΕΝ, which, so to speak, swallows part of the name.<sup>267</sup> On 57, errors also mark Xenoklean *epoiesen*-signatures that were clearly written by a different hand: on one side, XΣENOKN:ΕΠΟΙΕΣ[...; on the other, ..]ΕΠΟΙΕΣΕΝ. The script is more upright and much stiffer than that of cups decorated by the Xenokles Painter; the pi on 57 is written as a rho (cf. figs. 21 and 22). Most likely, a Xenoklean signature is intended, but the writer, who was possibly an assistant painter, made the mistakes copying the writing while not properly comprehending it.<sup>268</sup> In only one instance, 80, the word-divider has been omitted; moreover, its signatures have reversed sigmas and, on one side, XΣENOKΛΕΣ is written as ΣXENOKΛΕΣ (fig. 23).<sup>269</sup> Again, these signatures are by a hand different from that of the Xenokles Painter: the letters are upright with sharp, clean angles where the straight lines meet (cf. figs. 21 and 23).

<sup>264</sup> Amyx 1962, 231. See also Immerwahr 1990, 53-54.

<sup>265</sup> In the reproduction of 86, the first letter is given as kappa; Kretschmer (1894, 179) suggested, however, that the K was maybe a badly drawn X and therefore misread. The double-point acts as a divider between name and verb also in the signatures of Sondros, Archikles, Exekias, Tlempolemos, Sakonides, Neandros, Anakles, Charitaos and Myspios; Taleides often has three dots instead (124-25, 127-28, 131), as do Eucheiros and Anakles each once (3, 258).

<sup>266</sup> This is very rare on little-master cups, but it may be compared to cups 3 and 5 of Eucheiros; it also appears on a band skyphos signed by Klitomenes, Princeton 29.180 (Smith 1926; *ABV* 167; *Para* 69; Boardman 1974, fig. 133).

<sup>267</sup> There is no 'oddly placed punctuation between the last two letters of the verb' on one side of 81, as Amyx stated (Amyx 1962, 231) and as recorded in CAVI 2238 (cf. Immerwahr 2007, 160).

<sup>268</sup> Cf. Immerwahr 2006, 145-46. The writer may also be the painter of the palmettes, which are also different from those by the Xenokles Painter (see below section on ornaments). The involvement of an assistant is more clearly discernible on 80-83.

<sup>269</sup> The combinations of chi or phi plus sigma have more often been confused (cf. Kretschmer 1894, 180).

Possibly an assistant, who had especially been hired to apply ornaments, decided to try his hand at a signature. Indeed, collaboration on a single piece of pottery has sometimes been recognized in ornaments, animal friezes or different parts.<sup>270</sup> Such organization was perhaps far more frequent than is usually thought; and it is easy to imagine that young apprentices started their training by painting simpler decoration or that, particularly in workshops where both large and small shapes were produced, painters specialized, for instance, in animal friezes or ornaments.<sup>271</sup> The theory that assistant painters could sometimes be responsible for ornaments seems all the more likely because handle-palmettes which differ considerably from the Xenokles Painter's usual type occur in combination not only with signatures written by the Xenokles Painter himself (**56**, **58-59**, **81-83**), but also with those by other hands (**57**, **80**).<sup>272</sup>

The space below the horse-protome in the tondo of **55** contains the retrograde inscription ΟΡΙΠΙΟΣ.<sup>273</sup> This name ΟΡ(Σ)ΙΠΙΟΣ, is also met on three 'Tyrrhenian' amphorae by the Prometheus Painter as well as on a hydria by the Zurich Painter.<sup>274</sup>

### Interior decoration

The tondo borders of the Xenokles Painter's cups consist of either the usual tongues or rings.<sup>275</sup> In the tongue borders, a white dot marks the upper tip of each relief-line and, characteristically, the number of tongues is uneven, so that two adjacent black tongues mark the point where the painter began and

<sup>270</sup> Cf. I. Scheibler, Formen der Zusammenarbeit in attischen Töpfereien des 6. und 5. Jhs. V. Chr., in H. Kalcyk/B. Gullath/A. Gräber eds., *Studien zur alten Geschichte (Festschrift Siegfried Lauffer)*, Rome 1986, 787-805. Note for example, the Siana cup by the Griffin-bird Painter and companion, Athens, NM 535 (Brijder 2000, 648, with n. 432 for literature on the discussion, pls. 202e, 203b), or the amphora Florence 70995 by Lydos and companion (*ABV* 110.32; Tiverios 1976, 36-38, pls. 22-23). See also Kreuzer 1998b for a lekanis in Florence, 9778, where two painters each decorated one part of the vase. Furthermore, H. Mommsen observes collaboration by the BMN Painter and the Painter of Vatican 342 (Mommsen 1989, 124). Note also the calyx-krater (partly) decorated by Euphronios, Paris, Louvre G 110 (Maras 2005, 153). Beazley 1944, 27-33, mentions various examples in red-figure and on white-ground lekythoi (p. 29, on the Penthesilea workshop: 'It was evidently not very uncommon for one painter to pass a cup on to his neighbour when it was half-finished, and thus add a little variety to mass-products which often stood in need of it.'). For ornament painters in the workshop of the Schuwalow Painter, see A. Lezzi-Hafter, *Der Schuwalow-Maler*, Mainz 1976, 23ff. For examples on Caeretan hydriae see Hemelrijk 1984, 66-70. For Nikosthenes' workshop see Tosto 1989, 185. Note further the Siana cups potted likely by the Taras Painter and decorated by the Malibu Painter (Brijder 1983, 172, e.g., no. 224) and here lip-cup **512** (and possibly also **513-14**), probably potted by Ergoteles and decorated by the Tleson Painter.

<sup>271</sup> A thorough study of predellas on vases may perhaps tell us more about workshop connections and even show that little-master cup painters were called in to paint them, which might explain the strange addition of 'handle-palmettes' in many predellas. On the other hand, Mommsen remarks that Exekias may be responsible for also the subsidiary animal-friezes of four of his vases (Mommsen 2002b, 229 n. 36).

<sup>272</sup> See below the section on ornaments (figs. 24-27).

<sup>273</sup> See Kretschmer 1894, 177.

<sup>274</sup> 'Tyrrhenian' amphorae, Berlin F 1705, Rome, Conservatori 85, and Cerveteri s.n. (Kluiver 2003, 45-46, nos. 8, 9, 17), and hydria, Florence 70994 (P. Bocci 1969, *CVA* 5, pls. 3.1-2, 5.1-2).

<sup>275</sup> Only 21 lip-cups with ring borders are known. Five are signed by Xenokles (**50**, **51**, **53**, **55**, **61**, pls. 13c, e, 14b, 15e) and two lip-cups are given to the Mule Painter (**84-85**, pl. 23c-d), an associate of Xenokles; one fragment, for unknown reasons, is designated by Beazley 'Compare to the Xenokles Painter' (Athens, Acropolis 1787, *ABV* 184). Only one other lip-cup with ring border is signed (Taleides, **124**, pl. 40d), and another lip-cup with ring border may be decorated by the Taleides Painter: London, market (Sotheby's, 14-15 December 1981, no. 269; see n. 573). The others are: **254** (BMN Painter), Altenburg 226 (E. Bielefeld 1959, *CVA* 1, pls. 37.1, 38.3), Berlin F 1777 (Griffin-bird Painter, Brijder 2000, 559, 630, 635, 644, 706, pls. 206, 225b, 272), Bolligen, private (Blatter 1981, pl. 11.2), Copenhagen ABC 42 (C. Blinkenberg 1928, *CVA* 3, pl. 117.1), Edinburgh 1953.23 (E. Moignard 1989, *CVA* 1, pl. 12.8-9), Munich 9408, 9420 (Fellmann 1988, pls. 3.1-4, 21.6), Paris, Louvre Cp 10277 (Schauenburg 1981, 339, figs. 12-14), Thasos 1234π (Ghali-Kahil 1960, pl. 33), Würzburg H 5034 (F. Hölscher 1975, *CVA* 1, pls. 40.4, 43.3). In addition, four band-cups with interior decoration have a ring border: Izmir 13753 (Tuna-Nörthing 1995, pl. 3.34), Italy, (illegally excavated, website of the Carabinieri, ref. no. 63265/039), Paris, Louvre F 145 (Plaoutine 1938, pl. 88.2, 4, 6), Vatican 35533 (Iozzo 2002, 152-3, no. 206, pl. XCVI).



finished applying added red (**54**, **56-57**, **59**, pls. 15c, 17a-b, 18c).<sup>276</sup> The relative dimensions of two medallions (**54**, **56**) are *large*: 0.64 and 0.62, respectively; whereas the relative dimension of the medallion with ring border inside **55** is *medium*: 0.48.

The interior of **77** is solid black, an unusual feature which occurs in at least 29 other lip- and band-cups, including eight entirely plain ones.<sup>277</sup>

### Mythological subjects

The girl-cock (**51**, pl. 13e) is extremely rare in Athenian pottery, being attested on only two 'Tyrrhenian' amphorae by the Timiades Painter. In other materials, the subject adorns coins and gems.<sup>278</sup> The huge tail-feathers complement nicely the curving shape of the tondo.

A boy riding a *hippalektryon* (**53-54**, pls. 14b, 15c), though more common, is also quite rare, these being the earliest known specimens inside a little-master.<sup>279</sup> On the other hand, *hippalektrya*, though not mounted, adorn the tondos of two earlier Siana cups by the Malibu Painter and a 'Tyrrhenian' amphora by the Kyllenios Painter.<sup>280</sup> Lip-cups **53-54** predate the sole representation of a *hippalektryon* with rider in a Siana cup tondo, assigned to the Painter of Erlangen J 230.<sup>281</sup>

The interiors of little-masters show fairly frequently a seated sphinx. In most cases the sphinx is posed similarly to that of **56** (pl. 17a), raising one leg and looking round (but sometimes facing forward).<sup>282</sup> Only occasionally is the creature depicted frontally.<sup>283</sup> Earlier, the subject is rather often

<sup>276</sup> **54**: middle right; **56**: just above sphinx' tail; **57**: top right; **59**: lower right. For this irregularity in the work of other painters see n. 37.

<sup>277</sup> Lip-cups: **416** (Tleson Painter), **715** (Gageos), twice Basel market (J.-D. Cahn, Katalog 11, December 1999, no. 39; and, plain, Cahn Auktion, Auktion 5, 16 September 2010, no. 154), Cambridge G 67 (W. Lamb 1930, pl. 19.3), twice London market (Christie's, 3 July 1996, no. 51; previously, Sotheby's London, 9-10 July 1992, no. 347; and plain, Folio Fine Arts Ltd., March 1971, no. 207), Manchester University 1949-66 (not previously published), Munich M 1040 and M 1096 (the first plain, Fellmann 1988, pls. 1.1, 29.1), Pomezia E 2370 (plain, Paribeni 1975, 380, figs. 458-59), Rome, VG Min 609 (plain, Mingazzini 1930, no. 609, pl. XCI.4), Taranto 110337 (Masiello 1997, no. 11.12), Thessaloniki 7745 (Vokotopoulou 1985, 63, no. 88), Vatican 35021 (plain, Iozzo 2002, 137-38, no. 185, pl. LXXXIV); band-cups: Berlin F 1802 (Beazley 1932, 191), Brussels, MusRoy R 334 (F. Mayence 1926, *CVA* 1, pl. 2.5a-b), Istanbul 9453 (Tuna-Nörling 1995, pl. 30, no. 29), Kiel B 505 (B. Freyer-Schauenburg, *CVA* 1, pl. 24.4-5), London market (Christie's, 3 July 1996, no. 50; previously, Puhze, Katalog 6, 1986, no. 208), Milan 15294 (plain, AA.VV., *Gli Etruschi e Cerveteri*, 1981, 167, no. 1), Munich 2183 (plain, Fellmann 1989, pl. 54.3), New York 06.1021.153 and 41.162.72 (Richter 1953, pls. XVII.27a-c, XVIII.29a-b, XXXIX.27, 29), Paris E 125 and E 410 (Plaoutine 1938, pl. 89. 6-7, 14), Pulsano, Guarini 56 (L. Todisco et al., *Antichità della Collezione Guarini*, Galatina 1984, no. 9, pl. XXXVIII), Tarquinia 562 (Pierro 1984, 121-2, no. 10, pls. XL and XLI), Vatican 17819 (Albizzati 1925-39, no. 334, pl. 35). Beazley (1932, 168, n. 9) also mentioned a cup in Dresden, which he hadn't seen. It remains unclear to me which cup is meant.

<sup>278</sup> Boardman 1968, 70ff., esp. 75, n. 30. 'Tyrrhenian' amphorae: Philadelphia 2522 (*ABV* 95.1; *Para* 36; *Add*<sup>2</sup> 25; Kluiver 2003, 152, no. 53) and Paris, Louvre Cp 10519 (*ABV* 102.95; *Add*<sup>2</sup> 27; Kluiver 2003, 152, no. 57).

<sup>279</sup> For the subject see Camporeale 1967, 248-68; Boardman 1968, 70ff., 76, n. 31; and *LIMC* V (1990) 427-32 (D. Williams). There are seven additional examples in little-masters: Altenburg 223 (E. Bielefeld 1959, *CVA* 1, pls. 37.2 and 38.3.7), Athens, NM Acropolis 1770 (Graef/Langlotz, pl. 87), Boston 2001.174 (*Para* 69, where Cambridge, Vermeule coll.), Dublin 1880.1100 (Johnston 1973, no. 361, not ill.; bearded man riding *hippalektryon*, though the beard seems a modern addition), New York 51.11.11 (Bothmer 1962, 258, pl. 66.8; Haldenstein 1974, 135), New York, C. Bolles Rogers (*MuM*, Auktion XVIII, November 1958, no. 88; Bothmer 1962, 258, no. 2; Haldenstein 1974, 136; Camporeale 1967, 250, no. 10), Paris, Louvre Cp 10277 (warrior on *hippalektryon*, Schauenburg 1981, 339, figs. 12-14). An unpublished fragment in Thasos, 58.47, may also depict a *hippalektryon*.

<sup>280</sup> Brijder 1983, 173, with n. 513, nos. 227 (now Amsterdam 13802; see also Heesen 1996, 115-17, no. 25) and 233 (Taranto 110338), dated c. 565/60 BC. The 'Tyrrhenian' amphora by the Kyllenios Painter, Bonn 37 (*ABV* 96.14; *Para* 36; Kluiver 2003, 156-157, no. 108) is dated by Kluiver to c. 555 BC.

<sup>281</sup> Cambridge (Mass.), Harvard 1954.142 (Brijder 2000, 655, 709, no. 755, pl. 230c); Brijder dates his work to 545/35 BC.

<sup>282</sup> This motif is particularly popular in the workshop of Nearchos and his son Tleson, responsible for seven examples (**263**, **268bis**, **282-83**, **338-40** (pls. 76d, 78c, 81c-d, 97a-c); in **263**, **268bis** and **339** the sphinx faces forward, and in **340** the face is lost). Furthermore, a sphinx is posed similarly to the one in **56** in the tondos of a type B Gordion cup **27** (pl. 9c), eight lip-cups and two band-cups: lip-cups Amsterdam 13817 (Heesen 1996,

found inside Siana cups of the C Painter and his companions.<sup>284</sup> Brijder compares the sphinx of **56** to the one in a Siana cup by the Adelphe Painter in Amsterdam.<sup>285</sup> The composition is indeed similar, but the sphinx of **56** is livelier and more comfortably occupies the round tondo field. G. Koch-Harnack maintains that the lotus bud emphasizes the seductive female nature of a sphinx.<sup>286</sup>

A frontal siren, as seen inside **57** (pl. 17b) is highly unusual for a lip-cup.<sup>287</sup> Far more common and much better suited to filling a tondo is a siren, turned either left or right, like those in, for instance, **85** and **89** (pls. 23d, 26f).

### Non-mythological subjects

Besides **50** (pl. 13c), only seven other lip-cups with a panther inside are known.<sup>288</sup> The drawing style of **50** is rather old-fashioned: Amyx considers the ‘boxy’ subdivision of the face and the double-incision of the shoulder reminiscent of Sophilos.<sup>289</sup> However, the same features are repeated in the tondo of a Siana cup by the Griffin-bird Painter.<sup>290</sup> The double shoulder incising recurs also on some animals in ‘Tyrrhenian’ work of the Prometheus Painter, Timiades Painter and Castellani Painter as well on an early lip-cup of Hermogenes (**133**, pl. 43a-b), an early, unattributed band-cup fragment in Kiel, and band-cup **14**, attributed to the Manner of the Eucheiros Painter (pl. 6e-f).<sup>291</sup> In another Siana cup of the Griffin-bird Painter, we find a parallel to the tail tucked forward between the hind legs.<sup>292</sup> Inside **50** the curly tail echoes the curve of the tondo. A comparably positioned tail and the double-incision of the shoulder are again seen on the panther of a type B amphora from Rhodes.<sup>293</sup>

The pair of a hen and cock in **59** (pl. 18c) is paralleled inside a small number of little-master tondos.<sup>294</sup> Koch-Harnack regards the lotus bud as a symbol of heterosexual partnership and fertility,

---

133-35), Athens, NM Acropolis 1769 (Graef/Langlotz, 183), Centre Island (NY), private (not previously published), Rome, VG 57176/3 (Reusser 1993, 81, n. 131), Rome, VG 79868 (Hannestad 1989, no. 53), Samos s.n. (Kreuzer 1998a, no. 326, pl. 49), Toledo, private (not previously published), Vatican 35020 (Iozzo 2002, 138-39, no. 186, pls. LXXXV-LXXXVI), and the band-cups Cyrene Sb. 411.9 (White 1987, no. 209) and Vatican 35533 (Iozzo 2002, 152-53, no. 206, pl. XCVI). On another lip-cup fragment in the above-mentioned Toledo private collection a sphinx faces to the right while not raising a foreleg. The stance of a sphinx in the lip-cup, Taranto 117589, is not known to me (Masiello 1997, no. 17.4).

<sup>283</sup> For frontal sphinxes see n. 1257, in connection with the Tleson Painter’s lip-cup **390** (pl. 107c).

<sup>284</sup> Brijder 1983, 199, with, e.g., pls. 36c, h, 41b-c.

<sup>285</sup> Amsterdam 9599 (Brijder 1983, 195, pl. 54b); Brijder et al. 1996, 21.

<sup>286</sup> Koch-Harnack 1989, 39, fig. 21; see also n. 295.

<sup>287</sup> The only other certain specimen known to me is Munich 9424 (Fellmann 1988, pl. 33.5-7), which also has a lotus on each side as filling ornament or, as Koch-Harnack states, to symbolize the seductive powers of a siren (Koch-Harnack 1989, 39). Munich 9425 (Fellmann 1988, pl. 33.10-11) may also depict a frontal siren, although a frontal sphinx seems more likely. The only known example in a Siana cup, Morgantina 68-1, from the Taras Painter’s early period, predates the lip-cups (J. Neils, *A Siana Cup from Morgantina*, in Moormann/Stissi 2009, 93-97, figs. 1-4).

<sup>288</sup> **507-8** (Manner of the Tleson Painter, pl. 124c-d), Amsterdam, private (not previously published), Corinth T1727/246-2 (*Corinth XIII*, 209, pls. 34, 93), Paris, Institut d’Art (photo Beazley Archive), Stockholm MM 1965:39 (G. Ricci ed., *Materiali di Antichità Varia II. Scavi di Vulci. Materiali concesso alla Società Hercle*, Rome 1964, 25, T. 147, no. 496), Thasos 58.39 (not previously published). All the panthers move to the right.

<sup>289</sup> Amyx 1962, 230-231. Cf., e.g., Athens 991, 15918 and 15942 (Bakir 1981, pls. 54 and 9, resp.).

<sup>290</sup> Taranto 20782; Brijder 2000, 638, 695 no. 611, pl. 201a, dated c. 560/50 BC. Brijder furthermore states (op. cit., 638, n. 384) that panthers are rather uncommon in the Siana cups of other painters.

<sup>291</sup> Band-cup Kiel B 786 (M. Prange 1993, *CVA* 2, pl. 37.1-2). For double incisions on ‘Tyrrhenian’ amphorae see Kluiver 2003, 44, with n. 84, 51-52, 68, 108, 110.

<sup>292</sup> Tübingen 1515 (D 37); Brijder 2000, 638, 697, no. 633, pl. 207f, dated c. 560/50 BC.

<sup>293</sup> Rhodes 10616 (A.A. Lemos 2007, *CVA* 1, pl. 2), attributed to the Painter of the Panther Amphoriskoi.

<sup>294</sup> Apart from three examples by the Tleson Painter (**268**, hen overlaps cock to right, with lotus bud above; **284** and **344**, where hen overlaps cock, once with bird and snake above, once upper part lost; pls. 78b, 81e, 98a), four other instances can be cited: California, market (Malter Galleries, Encino, Auction 29 March 1997, no. 55) and Munich 9423 (Fellmann 1988, pl. 31.6-7), where cock overlaps hen to right, with lotus bud above; Ascona, market (Casa Serodine 1984, not previously published), the like, but without lotus bud; Milan 11066 (Facchini 1977, 63-65, pls. XLII-XLIII), where hen overlaps cock to left, without lotus bud. Two Siana cups by the C Painter have cock and hen in the tondo (Kassel T 387, Vienna 200, Brijder 1983, nos. 1, 118; in both instances

qualities which, of course, are most directly expressed by the animals themselves.<sup>295</sup> As yet, the horse-protome mounted by a youth in **55** (pl. 15e) is unique in Athenian vase-painting.<sup>296</sup>

### Exterior decoration

The Xenokles Painter greatly varied the exterior. It is especially here that he demonstrates a tendency to misplace figures and ornaments, for instance, note the off-centre bull on **59** (pl. 18a).

Strikingly, quite a few of his lip-cups have a multified representation on the outside, whereas the overwhelming majority of Athenian lip-cups, of course, feature single figures on the lip. Twice, the figurework is spread across most of the lip (**52**, **57**, pls. 14a, 16c-d).<sup>297</sup> Most often, however, the Xenokles Painter focused the figurework in the middle, leaving some open space on either side (e.g., **54**, pl. 15a-b).<sup>298</sup> Insofar as known, he never repeated the same scene exactly on both sides of the same cup, as rather commonly occurs on (later) little-masters.<sup>299</sup>

### Mythological subjects

At present, no other little-master cup is known to combine sirens and swans as seen on three of the Xenokles Painter's lip-cups (**53-54**, **60**, pls. 14c-d, 15a). On the other hand, the subject is repeated on two of the Griffin-bird Painter's Siana cups.<sup>300</sup>

Also unique amongst little-master cups is the composition of three sphinxes on the lip of **52** (pl. 14a), which also applies to the three swans on the opposite side.<sup>301</sup>

Fighting centaurs (**56**, pl. 16a) are scarce, with only two contemporaneous parallels known: a Siana cup in the Manner of the Red-black Painter and lip-cup **16** (pl. 7a), assigned to the Manner of the Eucheiros Painter.<sup>302</sup>

---

the hen overlaps the cock; however, in Kassel the hen faces left and the cock right). See also the exteriors of lip-cups: Brussels, MusRoy R 385a (F. Mayence 1926, *CVA* 1, pl. 2.8), Göttingen (Boehlau/Schefold 1942, pl. 58.21), St. Petersburg B. 73.472 (Petrakova 2009a, pl. 4.4-5), Pompei 6753 (Caro 1986, 85 no. 548, pl. XLII).

<sup>295</sup> Koch-Harnack 1989, 38-39, fig. 18; she seems to adjust her theories about the erotic meaning of lotus buds to every image discussed. We need to be wary of reading too much into lotus buds, which in many cases seem to have simply been added as filling ornaments, deprived of any erotic symbolism. Cf., e.g., **268** and **344** by the Tleson Painter (pls. 78b, 98a), where space is filled by either a lotus or a bird with a snake in its beak, respectively, which would seem to demonstrate, in my opinion, that the symbolic meaning of the lotus disappeared over time or perhaps never existed at all.

<sup>296</sup> Amyx 1962, 230, n. 5, mentions two Corinthian examples of the subject. On an Athenian amphora, Taranto 20885, attributed by Beazley to the Group of the Dresden Lekanis (*ABV* 21.2; Lo Porto 1959/60, 181, fig. 156a), a horse-protome without boy rider appears in an animal frieze. Amongst little-master cups, the only other known horse-protome (also without boy rider) is found under the foot of a band-cup related to the Lysippides Painter, Berlin F 1800 (*ABV* 265; *Para* 117; *Add*<sup>2</sup> 69; Greifenhagen 1971, 81-84, fig. 5).

<sup>297</sup> Similarly, the two cups by the Mule Painter (**84-85**, pl. 24) and, probably, Amathus 026 and 027 (Thalmann 1977, pl. XX.1-2). On a semi-lip-cup, Grosseto 3549 (V. Ceccioni, *Vetulonia*, Pistoia 1985, p. 108; Pellegrini 2006, 17, 40-41, no. 7), the scene is even continued above the handles. Unique is the wide space between two grazing cervids on a lip-cup signed by Priapos (**704**).

<sup>298</sup> See also the seven figures of St. Petersburg B. 1412 (Petrakova 2006, pls. 10-11) or, slightly off centre, the eight compact figures on a lip-cup in Rhodes (Lemos 1997, figs. 6-7). Often the scene is flanked by figures, e.g., Paris, Louvre F 91 (Plaoutine 1938, pl. 86.6-8), London, market (*ABV* 303; Sotheby's, February 1964, no. 99, Painter of Munich 1379), New York, market (NFA, 11 December 1991, no. 71), San Antonio 86.134.35 (Shapiro et al. 1995, 77, no. 34).

<sup>299</sup> Repetition may occur on **57**, where side B is mostly lost. However, a slight variation, as on **53** (pl. 14c-d), seems also a possibility. For repetition on archaic pottery see Steiner 1993 and 2006, but since she mainly relies on Beazley's lists of attributed vases, the little-master cups, especially those of later date, are not well represented.

<sup>300</sup> Athens NM 21026; Taranto 20127 (Brijder 2000, pls. 205 c-d, 217c-d).

<sup>301</sup> Unfortunately, I have not seen the side with swans.

<sup>302</sup> See n. 182.

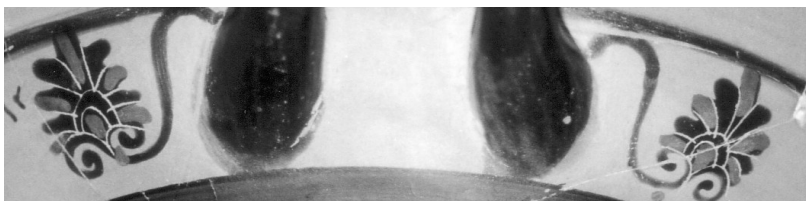


Fig. 24. Palmettes of 66.



Fig. 25a-e. Palmettes of 56 (a-b), 57 (c-d) and 59 (e).

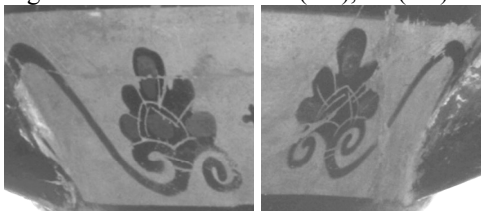


Fig. 26. Palmettes of 80.



Fig. 27a-c. Palmettes of 81 (a) and 83 (b-c).

### Non-mythological subjects

While a grazing deer and panther(s), as on the lips of 54 and 56 (pls. 15b, 16b), are commonly combined in the animal friezes of Athenian band-cups, they are much less often portrayed together on lip-cups.<sup>303</sup> The Northampton lip-cup (58, pl. 17c-d) shows them dispersed over either side.<sup>304</sup>

In Athenian black-figure the combination of bull and lion (57, pl. 16c) can be considered standard, particularly in animal fights where a pair of lions often attacks the bull and, occasionally, a panther jumps into the fray.<sup>305</sup>

On little-masters, bull and stag are not known to appear together on the same side of a cup. However, a single bull or a single stag, as met on either side of the Xenokles Painter's Seattle lip-cup (59, pl. 18a-b), occurs more frequently on lip-cups, especially in the work of the Centaur Painter.<sup>306</sup>

### Ornaments

The Xenokles Painter's handle-palmettes usually have nine narrow, red-and-black leaves, with an elongated central leaf, around a small, red core (fig. 24). The execution is often careless, as is

<sup>303</sup> Panther and deer: Florence 94746-94747 (*ABV* 252.13) and, by the same painter, Rome, VG 79526 (Hannestad 1989, no. 31), Paris, CabMéd 5007 (M. Lambrino 1928, *CVA* 1, pl. 47.9-11), Munich 9407 (Fellmann 1988, pl. 2.1-5). Panther and deer between goats: 85 (Mule Painter, pl. 24c). Deer between panthers: London, market (Bonhams, 4 July 1996, no. 131).

<sup>304</sup> Similarly, Munich 2157 (Fellmann 1988, pl. 16.5-8). For white dots on the necks of panthers on little-masters see Brijder et al. 1996, 96. For walking or standing panthers on lip-cups see n. 560.

<sup>305</sup> Hofsten 1997, 20-23, 29-32. For animal fights on little-masters see nn. 771-80, 863.

<sup>306</sup> Bulls on lip-cups by the Centaur Painter: 552, 557-58, 566 (the first two with a hunter on the other side, pls. 141b, 142d-e, 145b); and two unattributed fragments, Heidelberg S 35 (H. Gropengiesser 1970, *CVA* 4, pl. 154.6) and Miletus (Kunisch forthcoming). Villard (1953, 65 no. 2) mentions another fragment by the Centaur Painter with a bull from Pompeii; however, the only fragment from Pompeii that can be attributed to the Centaur Painter has a boar (555, pl. 142a). In a letter, de Caro suggests that Villard may have misread his own notes and, in fact, was referring to the boar.

particularly visible in the application of the added red and the incising. Some stems overlap the lower black band (e.g., **75**). In most cases, the volute's tie consists of a short, red stripe or rather a red dot, on **66** once applied under the stem (fig. 24). Twice, the tie is incised (**53**, **80**).

The palmettes of four cups (**56-59**) are a bit larger and the leaves are more tightly arranged, with all 9-11 leaves left black (fig. 25a-e). The incisions are neater. Another cup has yet different palmettes (**80**): five red-and-black leaves around a red core and an incised tie, the incisions being rather nonchalantly drawn (fig. 26). Finally, the palmettes of an additional three cups (**81-83**) differ quite a bit from the usual palmette of the Xenokles Painter: five rounded, red-and-black leaves and carefully drawn stems with neat incising (fig. 27a-c).

Since the noticeable differences between the palmettes can not be explained as a development over time, it is hard to envisage that they were all made by the same painter. As suggested above in the section on inscriptions, assistant (apprentice) painters could have been instructed to add ornaments. In fact, at least three different persons seem to have painted palmettes (one, **56-59**; one, **80**; one, **81-83**). And as also discussed above, in the case of **81-83**, their contribution could be limited to the palmettes, whereas on **57** and **80** they may also have tried their hand at inscriptions.<sup>307</sup>

## 2.2. XENOKLES, MULE PAINTER, c. 555/50 BC (nos. 84-85; figs. 28-30; pls. 23c-24)

In 1974, K. Schauenburg introduced the Mule Painter, whose hand he recognized on two lip-cups.<sup>308</sup> On the basis of the multifigured friezes and ring borders, he concluded that the Mule Painter was an associate of the Xenokles Painter.<sup>309</sup>

### Shape and dimensions

The two cups are *small*.<sup>310</sup> The foot of the Cambridge cup (**84**) is *medium*, while the bowl is *deep* (fig. 28). In shape, **84** is very similar to the smaller lip-cups of Xenokles, particularly **66** and **67**. It would therefore seem that Xenokles probably potted the cups which the Mule Painter then decorated.

Date-type	H.	D.	Foot	bowl
560/50	9.95	14.55	0.45	0.37

Chart 4. Average absolute and relative dimensions of the Mule Painter's lip-cups.

### Inscriptions

Each cup has a *chaire*-inscription which diverges from the usual formula by omitting the *pi* in *πῖει* (fig. 29). With an incomplete inscription on one side and with no knowledge of the second cup by this painter (**85**), W. Lamb restored the inscription of **84** to *χαῖρε καὶ πῖει εὖ*. But since it might be difficult to accept that the painter would make the same mistake on at least three sides on the two cups, Schauenburg proposes the translation: 'Sei gegrüsst und lasse es Dir wohl gehen'.<sup>311</sup> It seems more likely, however, as R. Wachter concludes, that the mistake has indeed simply been repeated, as similarly occurs in the work of other painters.<sup>312</sup>

<sup>307</sup> See the section on inscriptions, figs. 22-23.

<sup>308</sup> Schauenburg 1974, 198-219.

<sup>309</sup> Schauenburg's remark (1974, 205) that ring borders only appear in the workshop of Xenokles is not correct. See n. 275.

<sup>310</sup> Of the two cups by the Mule Painter, I have been able to make a profile drawing only of the one in Cambridge. However, the dimensions of the cup in the private collection seem to be very close. The edge of the foot of the Cambridge cup seems more rounded.

<sup>311</sup> W. Lamb 1930, *CVA* Cambridge 1, p. 25; Schauenburg 1974, 204-5.

<sup>312</sup> Wachter 2003, 146. The inscription XAIPEKAIEI is also met on a fragmentary lip-cup by the Tleson Painter, (**429**, pl. 116b). Similar mistakes occur on lip-cups by the Phrynos Painter, (**97**): XAIPEKAIEI, and on the other side XAIPEKAIPIEI, and by the Eucheiros Painter (**4**, fig. 8 above), XAIP[E:]KAIPIEIEY.

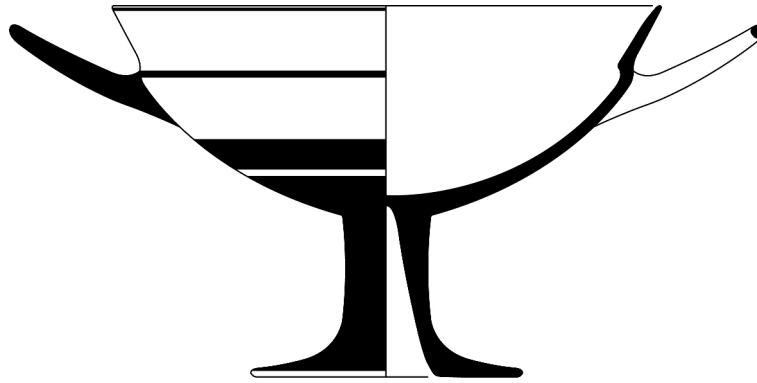


Fig. 28. Profile drawing of **84** (1:2).



Fig. 29. *Chaire*-inscription of the Mule Painter (**84**).

### Figurework, style and decorative system

The Mule Painter decorated two cups of the so-called LIO type with ring border and multfigured frieze. Like the Xenokles Painter, he tended to place figures and ornaments incorrectly: the tondo figures overlap the border and some palmettes are situated too high.

### Interior decoration

The Mule Painter's tondos are each surrounded by four rings. Especially inside the Cambridge cup (**84**, pl. 23c), the rings tend to merge in places. In the Kiel cup (**85**, pl. 23d) the diameters of the rings are remarkably narrow in relation to the size of the reserved disk, with parts of the siren overlapping the rings, particularly the wings. The relative dimension of the medallion of **84** is *medium*: 0.51.

### Mythological subjects

A siren turned to the right and looking round, as in **85** (pl. 23d), is rather commonly represented in the tondos of little-master cups.<sup>313</sup>

### Non-mythological subjects

In the tondo of **84** (pl. 23c) the hare under the hunter's horse seems to be anxiously anticipating its fate as prey.<sup>314</sup> The hare-hunt usually took place on foot, with hounds driving the hare towards a net.<sup>315</sup> Together with fighting-cocks, hares were the most favoured gift of an *erastes* to an *eromenos*.<sup>316</sup> Therefore the hare may, at a second level, act as a homoerotic symbol which was dependent on the personal interpretation of the cup's user.

<sup>313</sup> For the different compositions see nn. 341-48.

<sup>314</sup> Similarly, a hare below a lone horseman in tondos: Gordion cup by Kleitias, Berlin 4605 (Brijder 2000, pl. 258c), and lip-cup, Paris, Louvre F 84bis (F. Pottier 1933, *CVA* 8, pl. 79.7); note also the hares beneath winged male figures (see n. 191). For a list of a lone horseman in little-master tondos see n. 248.

<sup>315</sup> The net is visible on the band-cup London B 386 (Barringer 2001, 98, fig. 58); a similar scene, but without net, is depicted on a band-cup by the Centaur Painter (**656**, pl. 163a, c); without net or hunters visible a dog chases a hare on a band-cup in a private collection in Bern (not previously published). For hare-hunting see Anderson 1985, 31-48; Schnapp 1997, 212 ff.; Barringer 2001, 95-98.

<sup>316</sup> Koch-Harnack 1983, 63ff.; Schnapp 1997, 318ff.; Barringer 2001, 70ff.

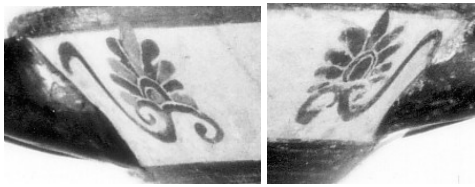


Fig. 30a-b. Palmettes of the Mule Painter (85).

### Exterior decoration

The multifigured friezes of the Mule Painter extend across the lip.<sup>317</sup> As on the Xenokles Painter's cups, the subjects are not exactly repeated on both sides.

The attack of a bull by two felines on the lip of 84 (pl. 24a) has already been mentioned above in connection with 57.<sup>318</sup> Animal friezes, of course, are much more common on band-cups. Amongst the animals of 84 and 85 (pl. 24a-d), the oxen and mule draw attention because the species are not usually depicted.<sup>319</sup>

### Ornaments

The Mule Painter's handle-palmettes are rather indifferent work, though they consistently have nine, red-and-black leaves around a red core (fig. 30a-b).

## 2.3 PAINTER OF THE DEEPDENE CUP, c. 555/50 BC (no. 86; pl. 25a-b)

### Introduction

Beazley wrote about this cup, 'the style is of somewhat the same nature as in the last, but the hand is not clearly the same.'<sup>320</sup> Although it is now lost and known only from old drawings, one can say, like Beazley, with reasonable certainty that the style differs from all recognized work of the Xenokles Painter. Therefore the author suggests naming the cup's painter the Painter of the Deepdene Cup. It is pointless to speculate about the potter.

### Interior decoration (pl. 25b)

The only identifiable figure is Hermes on the left, provided with *petasos*, *kerykeion* and winged shoes, facing three, veiled females, probably goddesses; they stand on a ground line which defines an exergue.<sup>321</sup> He bends his knees and stands shorter than the others, as if he were squeezed into the tondo. Here, most probably, the Judgement of Paris is shown, although Paris himself is absent. The illustrations of the story show a development in which the judge, Paris, becomes more and more reluctant to perform his task.<sup>322</sup> On the Protocorinthian Chigi olpe in the Villa Giulia, about 640 BC,

<sup>317</sup> See nn. 297-98.

<sup>318</sup> For animal fights on little-masters see nn. 771-80, 863.

<sup>319</sup> For oxen with similar frontal heads see a Siana cup by the Vintage Painter, Basel, AntMus BS 428 (Brijder 1983, pl. 50d). It is often difficult to distinguish between horse, mule or donkey; a mule seems to have a thicker neck than a horse, but, admittedly, this may simply be a trait of this painter. The horselike animals with thick necks on a Siana cup by the Red-black Painter may also be mules (Brijder 2000, pl. 180a-b, describing them as grazing horses). For the mule, no parallel could be found on little-masters. In the animal friezes of band-cups, grazing horses are also rare: only two can be cited, Rome, VG Min 599 (Mingazzini 1930 no. 599, pls. 91.9, 95.8), and Sydney 48.256 (A.D. Trendall, Attic Vases in Australia and New Zealand, *JHS* 71[1951] 180, fig. 1). Grazing horses appear in a mythological scene in Amsterdam, RALS 801b (Brijder et al. 1996, pl. 102.2). Cf. also Siana cup fragments by the Vintage Painter: Reading 51.4.6 (Brijder 1983, pl. 51c) and Rome, VG 79889 (Hannestad 1989, no. 3). Donkeys are more frequently seen on little-master cups, esp. ithyphallic, with satyrs and maenads, but only twice in animal friezes: Amsterdam, market (Schulman, October 1979, no. 28; previously, Christie's London, 21 November 1978, no. 155) and Malibu, Getty 86.AE. 168.1-2 (Clark 1990, pl. 101).

<sup>320</sup> *ABV* 184-85, where 'the last' refers to the lip-cup fragment Acropolis 1787, which Beazley compares to London B 425 (87, pls. 25c-e, 26a-b).

<sup>321</sup> *ABV* 184-85, describing the females as 'Nymphs'. For exergues in Athenian black-figure cups see p. 85.

<sup>322</sup> Gantz 1993, 568-69. On the story's iconographical development in late Athenian black-figure, see now A.A. Lemos in Oakley/Palagia 2009, 134-46.

Paris calmly awaits the arrival of the goddesses; however, in the earliest known Athenian depictions on two tripod-kothons by the C Painter, c. 570/65 BC, he walks away, looking back at them.<sup>323</sup> On two 'Tyrrhenian' amphorae of the Castellani Painter and two vases by Lydos, all dating 560/55 BC, Paris has turned away and started to run.<sup>324</sup> The painter of **86** chose to leave out Paris entirely from the already overcrowded scene, as the story could most probably be recognized by his contemporaries. Depictions of the Judgement omitting Paris are rare.<sup>325</sup> Amongst later black-figure painters, the event prior to the actual judgement was most favoured by far, when the three goddesses follow Hermes to Mount Ida.<sup>326</sup>

### Exterior decoration (pl. 25a)

The story of Achilles and Troilos is very well represented in Athenian black-figure, the earliest preserved depiction appearing on the François krater.<sup>327</sup> The C Painter may have invented the composition in which Achilles has left his ambush position behind the fountain-house and pursues the fleeing Troilos and Polyxena, which became standard for the rest of the century.

The Deepdene cup depicts the complete scene with Troilos trying to escape while he leads a void horse and his sister Polyxena runs away, having dropped her hydria.<sup>328</sup> While occurring occasionally on Siana cups, the scene is rarely met on Athenian little-master cups.<sup>329</sup>

The story of Herakles and Kerberos, on the opposite side, became popular in Athenian vase-painting only during the last three decades of the sixth century. Few depictions date earlier or later.<sup>330</sup> The Deepdene cup and a contemporaneous Siana cup of the Red-black Painter are the earliest known Athenian illustrations.<sup>331</sup> While the Siana cup presents a rather docile, one-headed Kerberos following Herakles, the Deepdene cup depicts Kerberos in the usual Athenian manner: two-headed, one of them looking round, snakes over the body and snake-tail.<sup>332</sup> The identity of the female figure on the left is disputable: she can be either Herakles' protective goddess Athena, Persephone representing the underworld, or simply an onlooker.<sup>333</sup>

<sup>323</sup> Paris, Louvre CA 616, and Lille 763; Brijder 2005, 254-55; this became the most popular version depicted in Athenian black figure.

<sup>324</sup> 'Tyrrhenian': Havana, Lagunillas (Olmos 1990, 24-29, no. 8; Olmos 1993, 114-16, no. 41; Kluiver 2003, 162, no. 172), and whereabouts unknown (Kluiver 2003, 163, no. 179). Lydos: column-krater London 1948.10-15.1 and the amphora Florence 70995 (Tiverios 1976, pls. 8, 22a, 23a).

<sup>325</sup> *LIMC* VII, s.v. 'Paridis Iudicium', 177 (A. Kossatz-Deissmann), mentions only two examples from the Circle of the Antimenes Painter, dating 510/500 BC: Munich J. 107 (E. Kunze-Götte 1973, *CVA* 8, pl. 423.1; probably 'Group of Toronto 305' [Kunze-Götte]) and Boston 60.790 (*Para* 126.12bis, 'Group of Würzburg 199'; H. Hoffmann 1973, *CVA* 1, pl. 45.1).

<sup>326</sup> Raab 1972, 27ff. (Type A III).

<sup>327</sup> *LIMC* I, s.v. 'Achilleus', 80-84, nos. 282-330 (A. Kossatz-Deissmann).

<sup>328</sup> Similarly on a Siana cup by the Vintage Painter (Brijder 2000, 670, Add. No. 5).

<sup>329</sup> Sianas: C Painter (Brijder 1983, 130-31, nos. 6, 7, 20, 21), Heidelberg Painter (Brijder 1991b, 360, no. 406, interior), Painter of the Taranto Troilos (*ABV* 69.1; Masiello 1997, 162, no. 12.12). The Deepdene cup is the only known lip-cup with the scene. Two band-cups, one in a Virginia private collection (not previously published) and the other divided between Amsterdam (once The Hague) and Heidelberg (Haan-van der Wiel 1973, no. 12; Brijder 1975, 164-65, figs. 23-26; Brijder et al. 1996, 67), show the story (note that the classical collection of the Gemeentemuseum in The Hague is now on permanent loan to the Allard Pierson Museum, where the inv. no. of the band-cup is 14108). Another band-cup, Amsterdam RALS 801a-b (Brijder et al. 1996, pl. 102.2), may also feature the story, although most indicators are missing.

<sup>330</sup> Brommer 1972a, 43-46; Brommer 1973, 91-97; I. Krauskopf, Eine attisch schwarzfigurige Hydria in Heidelberg, *AA* 92 (1977) 13-27.

<sup>331</sup> Brijder 2000, 588, dates the Siana cup, Zürich 3844, to 560/50 BC and correctly rejects H.A. Shapiro's remark that it 'is an isolated predecessor, perhaps inspired by Korinth' (Shapiro 1989, 75, n. 82). The lost Deepdene cup apparently escaped Shapiro's attention, as he fails again to mention it later (Shapiro 1990, 124).

<sup>332</sup> On the Red-black Painter's Siana cup, Kerberos also has a snake-tail (now worn off). The daring presentation of the subject inside a cup by the Hunt Painter in the Erskine collection, dating c. 560 BC (Stibbe 1972, pls. 72-73) seems not to have inspired any Athenian vase-painter.

<sup>333</sup> Athena: Felten 1975, 12; Persephone: Peschlow-Bindokat 1972, 145, more examples cited, and G. Güntner *LIMC* VIII, 971 no. 269; for (female) spectators see Brijder 1991b, 337-40; Stansbury-O'Donnell 2006.



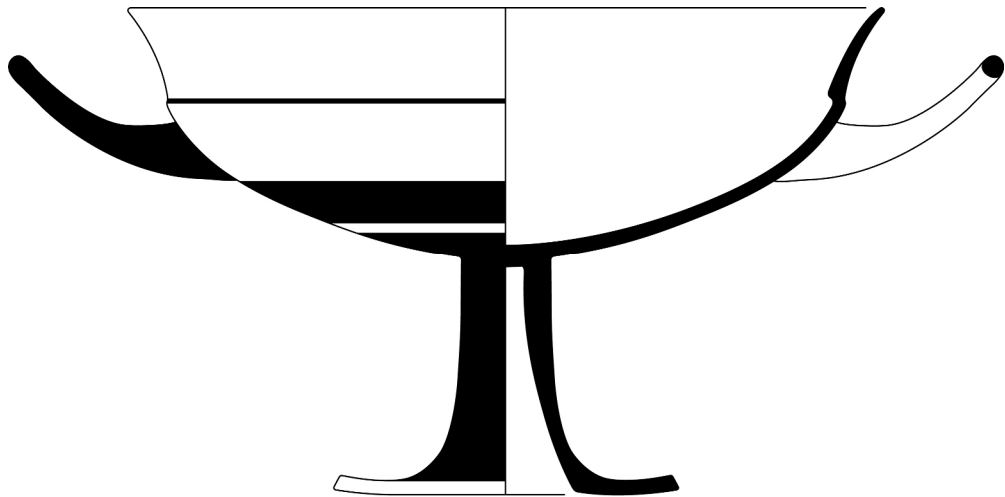


Fig. 31. Profile drawing of **88** (1:2).

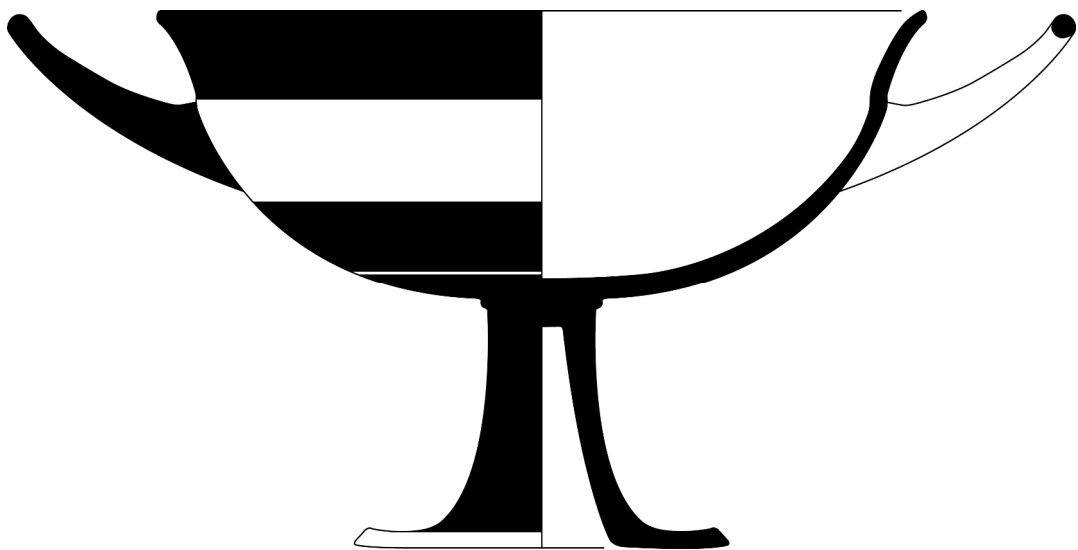


Fig. 32. Profile drawing of **91** (1:2).

#### 2.4. POTTER AND PAINTER OF LONDON B 425, c. 550/40 BC (nos. 87-92; figs. 31-34; pls. 25c-27)

##### Shape and dimensions

These band and lip-cups are larger than those of the potter Xenokles. In shape, the band-cups (**90-92**) are basically the same as Xenokles' smaller band-cups (fig. 32). In contrast, the lip-cups (**87-89**) show a more balanced relation between the higher lip and deep bowl (fig. 31) than those of Xenokles, who continued to produce smaller lip-cups with comparatively lower lips.

Due to the differences between the lip-cups as well as to the unlikelihood that a potter would make both smaller and larger little-masters, but let only the larger ones be decorated exclusively by another painter (that is, other than himself), it seems most probable that, despite the *epoiesen*-signatures, all these cups were fashioned by another potter, who is here named the Potter of London B 425.<sup>334</sup> With diameters of 20.0 to 21.8cm, the lip-cups are *medium* and *large*.

Date-type	H.	D.	Foot	bowl
550/40-Lip-cup	13.4	20.7	0.48	0.33
550/40-Band-cup	15.1	21.4	0.45	0.39

Chart 5. Average absolute and relative dimensions of cups by the Potter of London B 425.

<sup>334</sup> For the meanings of *epoiesen* see chapter eleven.

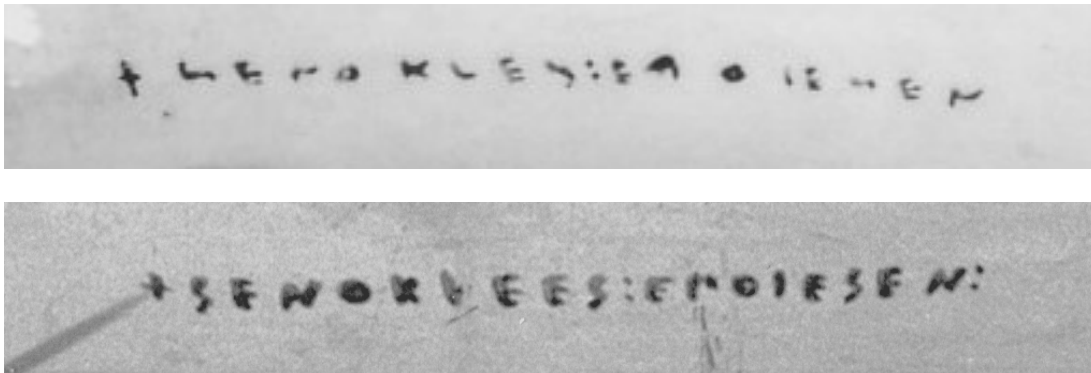


Fig. 33a-b. *Epoiesen*-signatures by the Painter of London B 425 (87, 89).

The band-cups have diameters of 20.2 and 22.3cm and are *medium*. Lip-cup 88 has a *shallow* bowl and *high* foot (fig. 31). The bowls of the band-cups are *deep*, the feet *medium*. Two band-cups, 91 and 92, have a glazed fillet at the top of the stem (fig. 32).

### Inscriptions

The signatures of lip-cups 87-89 show, compared to the signatures written by the Xenokles Painter, discussed above, less tendency towards backhand and leave much space between the signature and the handle-palmettes. They seem therefore to be written by a different hand, here dubbed the Painter of London B 425. Two cups, 88 and 89, show a pair of notable features: the name is spelt XΣENOKΛEEΣ and each has a double-point not only as word-divider, but also after the verb (fig. 33b).<sup>335</sup>

The double-point recurs after the verbs of the Vatican and Jerusalem band-cups (90-91), where the lettering is also neat.<sup>336</sup> On the band-cups attributed to the Painter of London B 425 the letters are larger and the signatures occupy more space across the handle-zone than on the lip-cups.

### Interior decoration

The tondo border of 87 (pl. 25c) differs from the Xenokles Painter's tongue borders in that the tongues are thinner and surrounded by more rings. In 89 the number of tongues is uneven, so that two adjacent black tongues mark the point where the painter began and finished applying added red (next to lower tip of siren's right wing; pl. 26f).<sup>337</sup> The relative dimension of the medallion is *medium*: 0.47. The Painter of London B 425 proves himself to be a more talented and consistent craftsman than the Xenokles Painter.

### Mythological subjects

A winged figure, whether male or female, as inside 87 (pl. 25c), appears fairly often in little-master cups.<sup>338</sup> In Siana tondos, winged youths and females are especially popular in the C Painter's

<sup>335</sup> The spelling 'Xenoklees' is seen also on an oinochoe in Athens, NM 1045 (*ABV* 186). For this phenomenon see Kretschmer 1894, 194-95 (add to Kretschmer's examples a head-vase, Berlin F 2202, signed by the potter Prokles; *Add<sup>2</sup>* 386; Schlesier/Schwarzmaier, 196, cat. no. 48). Beazley (*Para* 77) agreed with H.A. Cahn that the Basel cup (89) can not be attributed to the Xenokles Painter.

<sup>336</sup> A double-point appears after the verb also on a cup by Nearchos (265).

<sup>337</sup> For the phenomenon of odd tongues in the work of others see n. 37.

<sup>338</sup> One, Eucheiros' son (20, pl. 8e), one, Sokles (38, pl. 12a), one, Exekias (118, pl. 38b), one, Manner of Lydos (245, pl. 71b), two Tleson Painter (336-37, pl. 95f-g), one, Myspios (714). The others number 14 lip-cups and 3 band-cups. Lip-cups: Athens, Acropolis 1787 (Graef/Langlotz, 184, pl. 87; *ABV* 184 [compare with London B 425]), Bucharest 9473C/9573B (Alexandrescu 1978, 73, no. 383, pl. 42), Centre Island (NY), private (not previously published), Cincinnati (*Hesperia Art Bulletin* XXII, no. 5; Haldenstein 1974, 29, 31), Florence 71000 (not previously published), Freiburg, market (Puhze, Katalog 12, 1997, no. 181), London, market (Sotheby's, 13-14 December 1982, no. 216), Malibu, Getty 81.AE.100 (not previously published), New York, market

workshop.<sup>339</sup> Without the help of an inscribed label, however, the identification of such a figure is problematical.<sup>340</sup>

A rather frequent subject inside little-masters is a siren turned to the right, as in the tondo of the cup in the Basel market (**89**, pl. 26f).<sup>341</sup> Variant compositions were employed: 1, the wings are spread out on either side of the body and the siren faces forward, as in **89**;<sup>342</sup> 2, with similar wings, but looking back;<sup>343</sup> 3, both wings are held back and the siren looks forward;<sup>344</sup> 4, with similar wings, but looking round.<sup>345</sup> In one instance, a siren is depicted in flight, landing on a floral.<sup>346</sup> A siren facing left or right is much more suitable for filling the round tondo field than a frontal one, as inside **57** (pl. 17b). Variants 1 and 2, with the pendent wings on either side of the body, seem to be the oldest scheme, as they occur not only in three Siana cups of the C Painter, the earliest dating from his middle period (570/65 BC), but also in early lip-cups.<sup>347</sup> A few other Siana cups also feature sirens in the tondo.<sup>348</sup>

---

(Christie's, 12 December 2002, no. 18), Oxford G 137.23 (not previously published), Palinuro XXV.12 (Naumann/Neutsch 1960, 76, pl. 28.1), Rhodes 12984 (*CIRh* IV, figs. 311-12), Sydney 56.09 (Gabrici 1913, 494, fig. 185a), Vatican 17818 (Albizzati 1925-39, no. 320, fig. 53). Band-cups: Florence 3894 (*ABV* 265.4, Related to Lysippides Painter), Taranto 117189 (Masiello 1997, fig. 70.66), Winterthur 418.1960 (I. Metzger/M. Ronzani/H. Bloesch 1979, *CVA* Ostschweiz Ticino 1, pl. 18.1-2; Bloesch 1964, no. 19, pl. 16). Haldenstein (p. 64) associated Rhodes 12984 with Xenokles, but the only parallels I discern are the palmette leaves which are indeed similar especially to those of the Jerusalem and Milan band-cups of the Painter of London B 425 (**91-92**, pl. 27c-d), although they lack the spiral volutes which are so characteristic of this painter.

<sup>339</sup> Brijder 1983, 116 with note 49. For winged youths see here also nn. 242-44, and for different types of winged females see nn. 548-50.

<sup>340</sup> Cf. Isler-Kerényi 1969, passim; Brijder 1983, 116-18; Shapiro 1993, 53ff.

<sup>341</sup> The siren is only occasionally turned to the left, e.g., **265**, Nearchos (pl. 76e), and the unattributed London B 422 (Smith/Pryce 1926, pl. 11.5a-b).

<sup>342</sup> **265** (Nearchos, pl. 76e), Orvieto, Faina 2620 (L. Borelli Vlad 1969, *CVA* 1, pl. 1.1-2).

<sup>343</sup> One by the Mule Painter (**85**, pl. 23d), one by Sokles (**43**, pl. 12b) and further: Cumae (Gabrici 1913, 486, fig. 84), Florence V 34 (without ill. of tondo, Iozzo 2006, 129, pl. IX.1-4), New York, Zoullas (ex Ascona, Casa Serodine, not previously published), Samos s.n. (Kreuzer 1998a, no. 327, pl. 49). Inside Munich 9411 the face has been lost (Fellmann 1988, pl. 5.1-7).

<sup>344</sup> **341** and **392**, Tleson Painter (pls. 97d, 107e), Vatican 16512 (Albizzati 1925-1939, no. 319, pl. 34, fig. 52).

<sup>345</sup> Three by the Tleson Painter (**289-90**, **391**, pls. 82d-e, 107d), one with signature of potter Tleson but not decorated by the Tleson Painter (**503**, pl. 123b). In addition: Athens, NM Acropolis 1758 (Graef/Langlotz, 182, pl. 86), Atlanta 2005.52.1 (*Minerva* 17.1 [2006], 14, fig. 19), Bayraklı 148 (Tuna-Nörling 1995, 16, pl. 4, no. 41), Florence 95063 (not previously published), Malibu, Getty 81.AE.202.18 (not previously published), Marseille s.n. (Villard 1960, 22, pl. 8.2), Munich 2143 (Fellmann 1988, pl. 32.3-4), New York, market (ex Robert Hecht; Sotheby's New York, 24-25 November 1987, no. 424A), New York, Zoullas (Bukowski, Auktion 8, December 1983, no. 128), Thasos 1234π (Ghali-Kahil 1960, no. 52, pl. 33), Thessaloniki 7840 (Vokotopoulou 1985, 152-154, no. 243), and the siren reported by Jahn to be depicted inside the lost cup Munich 2131 (Fellmann 1988, pl. 4.4-8). Lip-cup fragments from Sibarís show only the feet and lower body of a siren seated on a stem (*NotSc* 1970, Suppl. III, 269, fig. 288, no. 189).

<sup>346</sup> Munich 2172 (*ABV* 668; Fellmann 1988, pls. 32.7-8 and 33.1-4).

<sup>347</sup> Montreal 59.Cb.2 (variant 2, Brijder 1983, no. 30, pl. 15a), Syracuse 78122 (variant 2, Brijder 2000, pl. 240b), Thera (variant 1 or 2; Brijder 1983, no. 106, not ill.), and one Siana cup attributed to the Civico Painter, Rome, Schwarzenberg (variant 1, *ABV* 71.2, BAPD no. 300646). Brijder informs me that there is also a Siana cup in Taranto (s.n.) with a variant 1 siren, turned to the left.

<sup>348</sup> One, C Painter's workshop (Syracuse 6028, variant 4; Brijder 1983, no. 289, pl. 57e), one, Group of Thebes R.102 (Paris, Louvre E 171, *ABV* 625; to left, sickle-shaped wings), two unattributed Siana cups possibly by the same painter, Dallas 2004.19 (variant 4, Royal-Athena Galleries, *Art of the Ancient World* XIV, 2003, no. 92) and Rome, market (Franco Semenzato SpA, *Archeologia, una importante e rara collezione*, March 1990, no. 299, interior non vidi). Also two unattributed Siana cups, London market (variant 4, Christie's, 14 June 1978, no. 319) and Taranto s.n. (variant 4, not previously published; information from Brijder).

## Exterior decoration

### Mythological subjects

On one side of the name-piece of the Painter of London B 425 (**87**, pls. 25d, 26a) Zeus and Poseidon are clearly identified by attributes; the third figure on the left walking towards them, but looking back, may be Hades. E. Vermeule describes the three gods as the lords of the cosmos.<sup>349</sup> Although an obvious relationship exists between Pegasos and his father Poseidon, the meaning of the flanking winged horses remains unclear in this context. They seem not to be involved in the narrative, but serve instead as divine bystanders.<sup>350</sup>

K. Schefold associates the other side of the cup (pls. 25e, 26b) with the arrival of Dionysos (and his cult) in Attica, whereas Shapiro more convincingly argues that it could be the earliest depiction of Dionysos' voyage to the underworld which led to his mother's apotheosis.<sup>351</sup> In the latter case Hermes Psychopompos is accompanying the god and his mother to Olympos, while the female on the left may be Persephone waving farewell to them. Her function as representative of the underworld echoes Hades on the cup's opposite side.

The unveiled woman opposite Dionysos (pls. 25e, 26b) carries flowers and not a wreath, which might be interpreted as a 'bridal token of love' carried by Ariadne, who sometimes stands opposite Dionysos in the tondos of Siana cups.<sup>352</sup> In an attempt to identify the woman opposite Dionysos, Isler-Kerényi could not decide between Ariadne or Persephone and recognized associations with the domains of both Aphrodite (flowers) and Hermes Psychopompos (underworld journey); she simply dismissed the female figure on the far left as 'another woman...who is making a gesture that could be either a farewell or greeting.'<sup>353</sup>

### Non-mythological subjects

The fighting-cocks of **88** (pl. 26c-e) are a recurrent theme of Athenian pottery. Cocks were, of course, popular as an *erastes'* gift to an *eromenos*.<sup>354</sup> In practice, a hen, here situated in the middle, was introduced to arouse the cocks before and during the fight, as shown on a band-cup in Boston where men holding cocks under their arms squat on either side of a hen.<sup>355</sup>

The high frequency of the actual cockfight on little-master cups is probably due, at least in part, to the compact, horizontal composition. The picture on **88** of a hen between cocks is without parallel amongst little-master cups, although on band-cups the cocks are often flanked by hens.<sup>356</sup>

---

<sup>349</sup> Vermeule 1979, 34. Her observation seems rather farfetched that Hades looks 'surprised but not displeased' at his kingdom after drawing the lot deciding which realm he would rule.

<sup>350</sup> For a list of winged horses without rider see Brommer 1973, 302-308; Mommsen 1975, 18, n. 63, cites additions. A Siana cup by the C Painter, Syracuse 49635 (Brijder 1983, 120 with pl. 18d), and two Siana cups by the Heidelberg Painter (probably) depict Poseidon riding Pegasos: Syracuse 7/268 and 7/251 (Brijder 1991b, pl. 127d) and Netherlands, private (Brijder 2000, pl. 248h). For Poseidon riding Pegasos see also Schauenburg 1979, 14.

<sup>351</sup> Schefold 1993, 222; Shapiro 1989, 88, 92. On the well-known cup by the Kallis Painter in Naples, Stg. 172, dating c. 530 BC, Dionysos is portrayed with a kantharos opposite his mother Semele (A. Adriani 1950, *CVA* 1, pls. 21.1-3, 22.1-2).

<sup>352</sup> For the problems linked with identifying a female figure opposite Dionysos see Brijder 1991b, 358-59. Note also the discussion of the Amasis Painter's band-cup **218** (pl. 62a), where the woman is thought to be Aphrodite.

<sup>353</sup> Isler-Kerényi 2006, 160-61. But flowers are not necessarily indicators of the domain of Aphrodite, for also Persephone, who was picking flowers when abducted by Hades, and her mother Demeter are sometimes shown holding them, e.g., the amphora Leiden PC 49 (M.F. Jongkees-Vos 1972, *CVA* 1, pl. 33.2).

<sup>354</sup> On the social, symbolic and erotic aspects of the illustrations of cocks and cockfights see Bruneau 1965; Hoffmann 1974; Koch-Harnack 1983, 97-105; Csapo 1993 and C. Brüggemann, *Die Ehre in den Zeiten der Demokratie*, Göttingen 2006, 127-40.

<sup>355</sup> Boston 63.4 (True 1978, pl. 99.1-3); on a lip-cup by the Epitimos Painter (**241**, pl. 69c-d) the hens are missing between the squatting men with cocks under their arms. Hoffmann calls such hens "Animierhennen" (Hoffmann 1974, 204).

<sup>356</sup> Lip-cups, fighting-cocks: **356** (Tleson Painter, pl. 101a), Cambridge, FitzMus G 66 (in handle-zone; W. Lamb 1930, *CVA* 1, pl. XIX.4), London B 406 (Smith/Pryce 1926, pl. 14.2), Munich 2151 (Fellmann 1988, pl. 21.1-5).

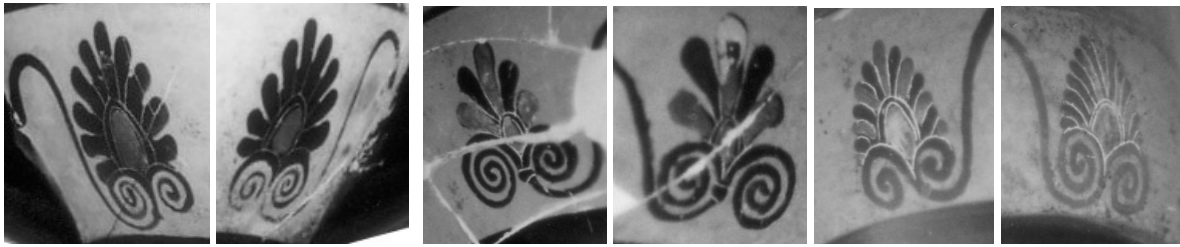


Fig. 34a-f. Palmettes of the Painter of London B 425: **87** (a-b), **88** (c-d), **91** (e-f).

### Ornaments

The Florence and Basel cups (**88-89**, fig. 34c-d) bear quite neat handle-palmettes with five red-and-black leaves; the handle-palmettes of the London cup (**87**, fig. 34a-b) consist of nine black leaves. All of them have spirally volutes. Comparable volutes recur on the band-cup Amsterdam 8192, attributed to the Phrynos Painter (**99**, fig. 39a-b, in chapter three). Such spiralling volutes are rather rare and recall the handle ornaments of the Botkin Class.<sup>357</sup>

On Vatican 35035 (**90**) the handle-palmettes have 10 black leaves and a central red leaf, while those of the cups in Jerusalem and Milan (**91-92**, fig. 34e-f) seem to combine the features of all the others by the Painter of London B 425: many thin, red-and-black leaves in combination with spiral volutes.

### Provenance and chronology

Remarkably, a cup with the signature of Xenokles is not yet known to have been found outside Italy. Of the cups with documented (or suspected) provenances, nine come from Orvieto (**52**, **55**, **60-61**, **63-66**, **78**), five or six from Cerveteri (**54**, **56**, **57**, **62**, **67**, **75**), four from Vulci (**68**, **76**, **86-87**), one each from Chiusi (**53**), Cumae (**80**) and Tarquinia (**88**), and four from unspecified places in Etruria (**51**, **74**, **79**, **92**). More generally, three are said to be from somewhere in Italy (**83**, **90-91**). The provenance of the unsigned Cambridge cup by the Mule Painter (**84**) is Vulci as well. In each case, the (suspected) context is funerary.

The focus on the market of central Italy seems to be characteristic of first-generation manufacturers of little-masters.<sup>358</sup> Since the Xenoklean cups range over a longer period of time, it seems evident that his workshop had regular, direct contact with the Etruscan market, possibly through a middleman or trader. Interestingly, all of Xenokles' cups which have come to light in Orvieto can be attributed to the Xenokles Painter.

The find-circumstances of only one cup have been well published, Orvieto 148 (**52**). It lay in tomb 9 of the necropolis of Crocifisso del Tufo, with a bucchero askos assigned by M. Bizzarri to 550/40 BC.<sup>359</sup> As based on the style, it seems probable that the cup belongs to the first half of that decade, c. 550/45 BC. The other cups of Xenokles unearthed in the same necropolis are (traditionally) dated by M.R. Wójcik to the third quarter of the sixth century.<sup>360</sup>

---

Single fighting-cock: **511** (Manner of the Tleson Painter, pl. 125c-d), **604** (Centaur Painter, pl. 154b), Aegina N.T. 50 (Moore 1986a, 76, fig. 13), Çandarlı 21-22 (Tuna-Nörling 1995, 65, pl. 28, no. 38-39) and Munich 2168 (in handle-zone, in outline; Fellmann 1988, pl. 27.1-4). The composition on the lip-cup fragments Oxford G. 137.33, 137.34, 137.36 (from three different cups, not previously published) can not be reconstructed. Fighting-cocks in tondo: Munich 2142 (Fellmann 1988, pl. 32.1-2), Oxford 1884.706 (Haldenstein 1974, 159); for the composition of the last two, cf. a Siana cup by the Red-black Painter, Rhodes 15678 (Brijder 2000, pl. 177f) and lip-cup Palermo N.I. 1843 (with a squatting man between fighting-cocks; R. Equizzi, *Palermo, San Martino delle Scala. La collezione archeologica*, Rome 2006, 388-89, no. 62, pl. XVII, incorrectly attributed to the Tleson Painter). Louvre F 92 shows no indication of an impending fight between the cocks (Plaoutine 1938, pl. 87.1-4). For cockfights on band-cups, which appear frequently in the work of the Tleson Painter see n. 1174.

<sup>357</sup> For the Botkin Class amphorae see introduction to chapter three.

<sup>358</sup> On this see Heesen 2009.

<sup>359</sup> Bizzarri 1962, 73-75, pls. Va (cup) and XVI (askos).

<sup>360</sup> Wójcik 1989, 86.

In shape, the Xenoklean cups show hardly any development over the years and the differences in size have no effect on the shape. Therefore the potterwork provides no substantial chronological markers.

But on the basis of drawing style and features like ring borders as opposed to tongue borders, a relative chronology of the Xenokles Painter's output can be put forward. As remarked above, the Xenokles Painter seems to have been influenced by Siana cup painters, particularly the Adelphe Painter (regarding **56**), and painters of 'Tyrrhenian' amphorae. Brijder places the Adelphe Painter at c. 560 BC or in the first half of the following decade.<sup>361</sup> The two cups with panthers by the Griffin-bird Painter, mentioned earlier in connection with Xenokles' cup **50**, belong to the painter's early period, which Brijder dates 560/50 BC. As also seen, the Xenokles Painter's panther resembles the one on a type B amphora in Rhodes (10616) that Lemos assigns to 570/60 BC. Kluiver places the *hippalektryon* by the Kyllenios Painter, mentioned in connection with **53**, at c. 555 BC,<sup>362</sup> and the girl-cocks by the Timiades Painter at c. 555/50 BC (cf., **51**).

Therefore it seems that the earliest output of the potter Xenokles and the Xenokles Painter appeared c. 555/50 BC. The use of ring borders in the tondos supply an additional indication of early manufacture.

With stiff incising, the panther inside the Baltimore cup and the girl-cock of the Bolligen cup (**50-51**), look stylistically rather old-fashioned. They are very probably the earliest extant cups of the Xenokles Painter, that is, 555/50 BC.

The two pictures of a boy riding a *hippalektryon* show stylistic differences: the drawing of the *hippalektryon* of **53** is stiffer than that of **54** where the incisions are finer. In addition, the long, slender torso of the youth inside **54** fills the field better than the slightly bent body of the one inside **53**. Therefore **54** seems be work of a more developed painter.

In style, the youth mounted on a horse-protome (**55**) is more refined; the incisions have been drawn by a steadier hand. The drawing style of the Boston sphinx (**56**) is smooth, seemingly executed, again, by a more practised craftsman.

The Xenokles Painter's middle period may be marked by **52** from Orvieto, whose date of c. 550/45 BC is based on style and excavation data; **53** belongs to the same period, whereas the slightly more refined cups belong to a later phase in his career. Although no firm indicator of the painter's latest work can be cited, his career could have hardly ended much after c. 540 BC. The cups without figurework, which are more difficult to place, were presumably manufactured over a long period alongside the figured cups. Possibly, the sparsely adorned cups, with signature and palmettes only, became popular once the name of the potter Xenokles became established in his export market, central Italy.<sup>363</sup>

Turning to the Mule Painter, judging from the multifigured frieze without blank space on either side and the choice of decoration, inside and out, his cups would be quite early, c. 555/50 BC. The foot of **84**, with thin, rounded edge of the base, seems earlier than that of **85**, with higher, straighter edge. The lost Deepdene cup (**86**), of course, is extremely difficult to assess, although its multifigured friezes and ring border accord with a date of c. 555/50 BC.

Likewise, the dates of the cups by the Painter of London B 425 (**87-92**) can not be easily determined. However, the choice of interior and exterior decoration, including a simple tongue border, suggests that the London cup was probably made around 550 BC. The two other cups with figurework (**88-89**) by this painter are probably slightly later, c. 550/40 BC. His cups without figurework (**90-92**) may stem from the same decade.

### Concluding remarks

However speculative, it seems most likely that the Xenokles Painter was the same person as the potter Xenokles because of the continuity between painting and shape throughout the workshop's operation.

---

<sup>361</sup> Brijder 1983, 195.

<sup>362</sup> The Siana cups with *hippalektrya* by the Malibu Painter, dated c. 565/60 BC, predate the *hippalektrya* of the Xenokles Painter. As Brijder assigns the Siana cup with mounted *hippalektryon* by the Painter of Erlangen J 230 to c. 545/35 BC, it must be later than the those by the Xenokles Painter.

<sup>363</sup> On signatures as familiar brand names see Heesen 2009, 122-23.

This potter-painter would then have been the chief employee of the workshop, if not its owner who hired one extra potter as well as two or three assistant painters. Except for the cups by the Mule Painter (**84-85**), all cups bear Xenokles' signature.

A plausible account of the workshop's history is as follows. Alongside the Xenokles Painter, whose work seems to continue over the whole period of its existence, the Mule Painter was employed during its earliest years. At the same time or shortly thereafter, the Painter of the Deepdene Cup was active. Around 550 BC, both the Painter of the Deepdene Cup and the Mule Painter - for whatever reason - left the Xenoklean workshop. The Painter of London B 425 replaced them as a figure painter and worked beside the Xenokles Painter. This new employee was given the task of decorating the larger cups, which he or another (unknown) potter shaped. On **56-59** and **80-83** Xenokles probably collaborated with assistant painters who added the palmettes. Assistants apparently wrote the signatures of **57** and **80**.

### 3. PHRYNOS, PHRYNOS PAINTER, TORGIANO PAINTER, c. 560/540 BC (nos. 93-105; figs. 35-39; pls. 28-31)

#### Introduction

Three lip-cups bear *epoiesen*-signatures of Phrynos (**95-96, 104**).<sup>364</sup> Beazley was familiar with **95** and **96** (pl. 28c-e), which he attributed to the Phrynos Painter, although in the case of the latter he remarked, 'there is not enough to compare'. In addition, he assigned to this painter a fragment of a Gordion cup (**93**, pl. 28a), little-master cup fragment **94** (pl. 28b), lip-cup **97** (pl. 29a-b), merrythought cup (Rome, VG 50586), type B amphora (Würzburg L 241) and a Botkin Class neck-amphora (Brussels, MusRoy A 714).<sup>365</sup> He designated another lip-cup (**103**, pl. 31b-c) as 'probably by the Phrynos Painter', which will below be added to the output of the painter himself.

A lip-cup has more recently been attributed by Y. Tuna-Nörthing to the Phrynos Painter (**102**, pl. 31a).<sup>366</sup> G. Dareggi was undecided as to whether the signed lip-cup in Torgiano (**104**, pl. 31d-e) is also the painter's work; below, however, it is given to another artisan, dubbed the Torgiano Painter.<sup>367</sup> All the Phrynos Painter's lip-cups are decorated either inside or outside; he is not known to have painted an LIO type cup.

H.A.G. Brijder and B. Iacobazzi assign two band-cups to the Phrynos Painter (**99, 101**, pls. 29d, 30a-b).<sup>368</sup> While not proposing a definite attribution, C. Roebuck noticed some traits of the Phrynos Painter on a very large, fragmentary band-cup from the Acropolis in Athens (**98**, pl. 29c). The latter cup and another band-cup (**100**, pl. 30c-d) will below be given to the Phrynos Painter himself.<sup>369</sup> Lastly, J. Frel published a band-cup which recalls the painter (**105**).<sup>370</sup>

Characteristic traits of the Phrynos Painter's human figures are pointy nose, triangular incising for knees and elbows, and a long, curving incision on the thigh ending in a slight hook at the knee. Especially the exterior decoration of his lip- and band-cups makes fully evident the refined, detailed miniature style for which the Phrynos Painter is well known.

H. Mommsen has assigned a type B amphora in Basel (AntMus BS 496) to the painter who decorated the type B amphora Würzburg L 241 which, as mentioned, Beazley attributed to the Phrynos Painter.<sup>371</sup> However, she is a bit sceptical of Beazley's conclusion because, in her view, the Würzburg amphora and the Phrynos Painter's fine lip-cup London B 424 (**95**, pl. 28d-e), which illustrate the same subjects, exhibit too little stylistic agreement.

<sup>364</sup> For Phrynos and the Phrynos Painter see Hoppin 1924, 313-15; Beazley 1932, 170, 199; *Dev*<sup>2</sup> 49-50; Robertson 1951a, 145; *ABV* 168-70; Dareggi 1969-70; *Para* 70-71; Haldenstein 1982, 18-32; Mommsen 1989, 134-44; Brijder 1991a; *KLA* II, 256 (P. Heesen); Mommsen 2009b.

<sup>365</sup> *ABV* 168-70; *Para* 70-71. Apart from Brussels, MusRoy A 714, Beazley considered four other amphorae of the Botkin Class (Milan, Sforzesco; St. Petersburg B. 4464; Boston 98.923; New York 64.11.13; *ABV* 169.2-4 and *Para* 71=*ABV* 169.4 bis) as 'probably by the Phrynos Painter'; of the remaining two, Berlin F 1713 and 1714 (*ABV* 169.5-6), he said that they are 'less careful, but bear a distinct resemblance' (*Para* 71). Two later additions to the Botkin Class are New York, private (BAPD nos. 14 and 7117; Sotheby's London, 13-14 July 1981, no. 244; previously, *MuM*, Auktion 51, 14-15 March 1975, no. 123; 'Probably by the Phrynos Painter') and London, market (Sotheby's, 5 July 1982, no. 317).

<sup>366</sup> Tuna-Nörthing 2002, 178-79, no. 41.

<sup>367</sup> Dareggi 1969/70.

<sup>368</sup> Brijder 1991a; Iacobazzi 2004, 74, no. 96.

<sup>369</sup> Roebuck 1940, 199-200, no. 134, fig. 31. Roebuck compares band-cup **98** (pl. 29c) to a fragmentary neck-amphora with the same subject, Athens, NM Acropolis 2211 (Roebuck 1940, 200; Graef/Langlotz, pl. 94; Moore 1979a, pls. 14-15, figs. 17-18), noting especially the form of the elbow and knee joints which are typical of the Phrynos Painter. Having read a draft of this chapter, H. Mommsen wrote in an email of 4/1/2009 that she has personally examined the fragments of band-cup **98** as well as the amphora fragments Acropolis 2211 and concluded that they are by the painter who decorated the Basel amphora, AntMus BS 496 (see n. 371): 'Es gibt unzählige Übereinstimmungen wie die Knie, Gewandornamente, Beinschienen oder der auffälligen Vogelhelm auf dem Fragment A-P 1643 (Roebuck 1940, 199, fig. 31d), der auch auf den Amphorenfragmenten wiederkehrt (S. Karouzou, ΟΣΤΡΑΚΑ ΑΠΟ ΤΗΝ ΑΚΡΟΠΟΛΗ, *AAA* 14 [1981] 295, Abb. 2, far left).'

<sup>370</sup> Frel 1994a; unfortunately the published photos are extremely poor, so that the attribution can not be judged.

<sup>371</sup> Mommsen 1989, 134-44; see also n. 369.



Regarding the Botkin Class, Mommsen speaks of a ‘Botkin Werkstatt’ where the Phrynos Painter may have decorated some or all the amphorae.<sup>372</sup> She distinguishes five Botkin Class amphorae (Brussels, MusRoy A 714; Milan, Sforzesco; St. Petersburg B. 4464; Boston 98.923; New York 64.11.13) from the four others because they were less carefully painted and probably made later (Berlin F 1713, F 1714; New York, private; London, market). Furthermore, considering the possibility that the four latter amphorae are the work of a second painter, she argues instead that they were most likely made later in the career of the same painter who decorated the first five amphorae. In support, she notes that the figurework of the early Botkin amphora in New York (64.11.13) shows a strong stylistic affinity to the later Botkin amphorae, while having handle ornaments which are closely linked to those of the early Botkin amphora in Boston (98.923). In addition, Mommsen regards an olpe in Athens (NM 18022) as another possible link between the earlier and later Botkin Class amphorae.<sup>373</sup> In my view, although Mommsen’s objections are understandable, the amphora Würzburg L 241 and the first five Botkin amphorae noted above agree stylistically enough with the work of the Phrynos Painter to justify Beazley’s assignment of them directly to him or as ‘probably by the Phrynos Painter’. The other four Botkin Class amphorae are indeed less careful work and therefore can less easily be linked to the painter. Nevertheless, Mommsen clearly demonstrates that a single painter may very well have been responsible for all the Botkin Class amphorae or that, if more than one painter was involved, all of them were undoubtedly manufactured in the same pottery establishment.

A parallel situation emerges in Mommsen’s study of the potterwork of the Botkin Class. Whereas differences in details may indicate different hands, the basic overall agreement suggests strongly that they were fashioned in one workshop. Moreover, as the consistent shape of the lips seems indicative of one potter, the different kinds of feet may be ascribed to the potter’s interest in variation.

### Shape and dimensions

Fragment **93** belongs to a small, delicate cup with Gordion type foot.<sup>374</sup> The two earliest known (complete) lip-cups by the potter Phrynos differ considerably in size: **95**, 28.6cm in diameter, is *extra large*, while **97** is *medium* (diameter, 19.5cm); **97** has a *medium* bowl and *high* foot (fig. 35). The band-cups are *medium* and *large*: diameters, 22.7 and 26.5cm (fig. 36). The two later lip-cups (**103-4**), decorated by the Phrynos Painter and the Torgiano Painter, are *medium*.<sup>375</sup>

The lips of the lip-cups are very sharply tooled off. The wall of **96** is very thin at the top of the handle-zone (0.15cm); that of **97** is thicker (0.3cm). The potterwork of the large London cup (**95**) is quite heavy.

As to the band-cups decorated by the Phrynos Painter, the Amsterdam cup (**99**, fig. 36) is considerably larger than the one in Atlanta (**100**); the foot of the former has been lost. The lip of the Amsterdam cup thickens towards a slightly outward-leaning rim, as also seen on other larger specimens, for example, the one signed by Archikles and Glaukytes (**110**), as well as Munich 2240, Bloomington 72.97.4 and a cup in Paris, Niarchos collection A 031.<sup>376</sup>

<sup>372</sup> I am grateful to H. Mommsen for sending me the manuscript of her article ‘Die Botkin-Klasse’ (Mommsen 2009b).

<sup>373</sup> H. Mommsen, op. cit., n. 15. She attributes it to the painter of ‘einige oder alle Botkinamphoren’. The olpe is illustrated in *LIMC* IV (1988), s.v. Helene, 549, no. 333, pl. 352. Mommsen further attributes the oinochoe Amsterdam 13310 to the painter of the later Botkin amphorae (Heesen 1996, 64-66; O.E. Borgeers/H.A.G. Brijder 2007, *CVA* 5, pls. 275, 276.1).

<sup>374</sup> Cf. Robertson 1951a, 149.

<sup>375</sup> As I have not been able to examine the Torgiano cup personally and not seen a profile drawing of it, the question remains open whether it was thrown by the potter Phrynos.

<sup>376</sup> For Munich 2240 see Fellmann 1989, Beilage 13.1. The resemblance in shape to Munich 2243 was noted by Brijder (1991a, 26), who viewed the similarity in the context of a possible workshop connection between Phrynos and Archikles and Glaukytes, suggested earlier by Haldenstein (1982, 18-32). The resemblance of Munich 2243 to the Bloomington and Niarchos cups was first observed by Rudolph (1995, 70, n. 13). However, the foot of the Bloomington cup is completely different.

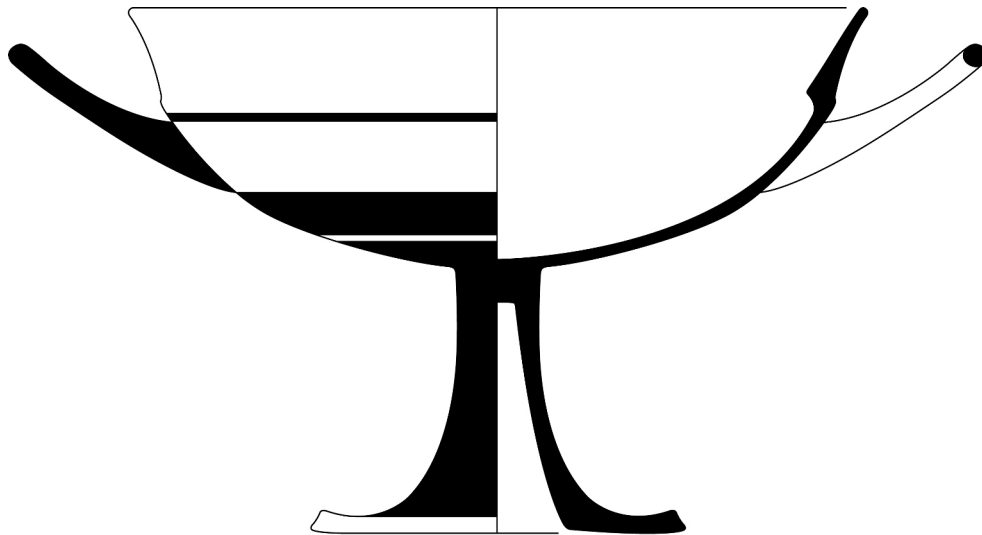


Fig. 35. Profile drawing of **97** (1:2).

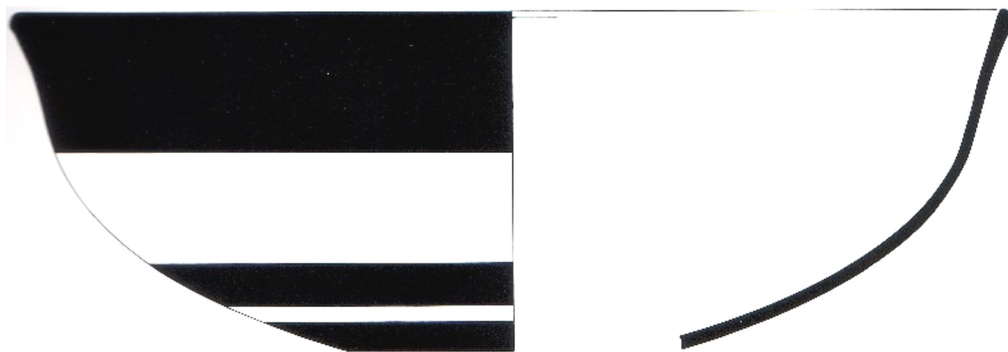


Fig. 36. Profile drawing of **99** (1:2; after Brijder et al. 1996, 63, fig. 30).

Date-type	H.	D.	foot	Bowl
c. 550-Lip-cup	13.9	24.05	0.49	0.36
c. 550-Band-cup	14.2	24.6		
550/40-Lip-cup	12.6	21.2		
545/40-Lip-cup ( <b>104</b> )	15.4	21.2		

Chart 6. Average absolute and relative dimensions of cups by Phrynos.

### Inscriptions

The cups bear various inscriptions: *epoiesen* and *chaire* as well as labels of figures. The inscriptions of the signed cups are the so-called speaking object type, that is, the cup, as it were, presents itself. Once, **96**, we see simply ΦΡΥΝΟΣΕΠΟΙΕΣΕΝΜΕ. Twice, **95** and **104**, *chaire* is attached at the end: ΦΡΥΝΟΣΕΠΟΙΕΣΕΝΧΑΙPEMEN (Phrynos made me, rejoice; figs. 37b-38).<sup>377</sup> The opposite side of **95** shows a variant of the *chaire*-inscription: ΧΑΙPEKAIΠIEIMENAIXI (rejoice and drink [from] me, yeah!; fig. 37a).

The Vatican cup, **97**, on the other hand, has the standard formula ΧΑΙPEKAIΠIEI,<sup>378</sup>

<sup>377</sup> The chis of the Torgiano cup (**104**, fig. 38) are shaped more like kappas. The formula used on **95** and **104** seems to be limited to the Phrynos signatures (cf. Heesen 2006, 59). For another formula joining a greeting to the verb see here **256** with the double *epoiesen*-signatures of Nikosthenes and Anakles (pl. 74b).

<sup>378</sup> In the inscription of side A, iota has been omitted after pi. This is probably not an example of ‘abbreviated writing’ (for which see n. 120), but rather an understandable confusion in the number of hastas needed for the sequence iota/pi/iota, as seems also to have happened on **4** by the Eucheiros Painter where iota is missing before pi (fig. 8, in chapter one). On side B pi has been left out; pi is also missing on **84** and **85** by the Mule Painter (fig.

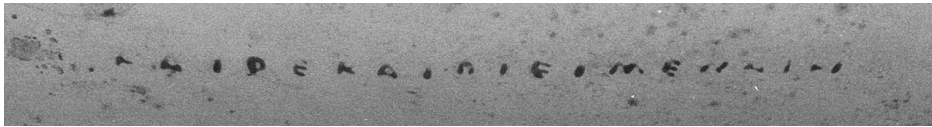


Fig. 37a-b. Inscriptions on sides A and B of **95**.



Fig. 38. Inscription on side A of **104**.

in its tondo, inscribed labels identify Achilles and Ajax. Lastly, tiny imitation inscriptions appear between the figures of band-cups **99** and **100**.

On **95-97** the letters are very small, well shaped and arranged in a neat line (fig. 37a-b). The labels of **97** are also very neatly written, but the letters are placed farther apart, filling the space. In contrast, the letters of **104** are very uneven, vary in size and may lean forward or tilt back (fig. 38); a thicker brush was used and it seems unlikely that the two inscriptions of this cup were written by the hand seen in the inscriptions of Phrynos' other cups.

### Interior decoration

The preserved tondo borders consist of red-and-black tongues. Of the two completely preserved medallions, the relative diameter of only **97** can be calculated: *small*, 0.42.

### Mythological subjects

Inside **93** (pl. 28a) the nude man returning from the hunt with his prey has been identified by Beazley and Payne as the giant hunter Orion, who was renowned for his club.<sup>379</sup> In typical fashion, the hunter carries a hare and fox hanging from a stick over his shoulder and holds a club in his right hand. Often, the catch hangs from both ends of the stick, before and behind the hunter, but occasionally it is arranged as on **93**.<sup>380</sup> Nudity is exceptional for a hunter, though it could, in this case, indicate heroic status. On the other hand, the man's nudity might allude to a Dionysian or homoerotic context.<sup>381</sup> As seen above in connection with **11** and **15**, homoerotic courting couples are often surrounded by suspended catch, particularly fox and hare, which suggest a direct association with the hunt.<sup>382</sup>

The tondo of the Vatican cup (**97**, pl. 29b) depicts Ajax carrying the dead body of Achilles. The earliest recorded representations of the story in Athenian vase-painting, where the heroes are definitely identified by labels, appear on either handle of the François krater. Contemporaneous with **97** is the illustration of the scene inside a Siana cup of the Heidelberg Painter.<sup>383</sup> He clothed Achilles in a chiton, whereas Kleitias and the Phrynos Painter portrayed him completely nude, which is

29, in chapter two) and on **429** by the Tleson Painter (pl. 116b); in the latter instance the omission of the letters pi and iota would seem another example of the degree of negligence met in the painter's work of that period.

<sup>379</sup> Beazley/Payne 1929, 267.

<sup>380</sup> Similar to **93**: London B 421 (**335**, Tleson Painter, pl. 95e); the catch on both ends of the pole: e.g., metope from the Apollo Temple in Thermos (Athens, NM 13409, c. 625; Schefold 1993, 167, fig. 175) and an olpe by the Amasis Painter, London B 52 (Bothmer 1985, 138, no. 26). Similarly, in a Dionysian scene on an amphora Type B by the Amasis Painter, Munich 8763 (Bothmer 1985, 80, no. 4). The subject is not met on Siana cups. For representations of the returning hunter see Schnapp 1997, 236-41, and Barringer 2001, 79-83.

<sup>381</sup> For a Dionysian context see the nude youth with a dead hare on a pole over his shoulder on an amphora Type B of the Amasis Painter, Geneva I,4 Gosse coll. (Bothmer 1985, 105, no. 15).

<sup>382</sup> See nn. 138-44.

<sup>383</sup> Florence 3893; Brijder 1991b, pl. 112a.

exceptional. Possibly the latter painters had an earlier, very similar episode from the Trojan War in mind when Ajax recovers the dead body of Achilles' friend Patroklos who had been stripped by the Trojans. In any event, the nude Achilles remained very rare, as did the rightward direction of the movement. It was probably Exekias who, in two monumental representations of Ajax bearing a fully armoured Achilles, about 540/35 BC, set the standard for movement towards the left.<sup>384</sup>

As noted above, Herakles wrestling the Nemean lion was, from about 560 BC on, one of the most popular narratives of Athenian pottery.<sup>385</sup> Inside **102** (pl. 31a) Herakles stands upright, as occurs in many contemporaneous depictions,<sup>386</sup> although a squatting Herakles was also portrayed at the same time.<sup>387</sup>

Bellerophon and Pegasos, as inside **103** (pl. 31c), have been met above.<sup>388</sup> Uniquely in Athenian vase painting, it seems, Bellerophon stands behind Pegasos, having just tamed the winged horse. To fit into the tondo form, the Phrynos Painter made Pegasos rather compact and cropped the tail. The cup is here regarded as work of the Phrynos Painter himself because of the characteristic thigh and knee incisions of Bellerophon. In painting style, as observed by Brijder, **103** is closest to the painter's type B amphora in Würzburg (L 241).<sup>389</sup>

### Non-mythological subjects

The fragment with a homoerotic courting scene, **94** (pl. 28b), preserves an *erastes* in the up-and-down-position opposite an *eromenos*. Exceptionally, though repeated in other pictures by the Phrynos Painter, the *eromenos* holds a spear with one hand, a garland with the other.<sup>390</sup>

### Exterior decoration

A notable trait of his lip-cups is the wide dividing line positioned well below the ridge.<sup>391</sup>

### Mythological subjects

When illustrating mythological stories, the Phrynos Painter, it seems, tried to link the sides of the cup by repeating figures, motifs, garment patterns (**95**, **100**), or nearly identical pictures (**99**).

Strikingly, the Phrynos Painter chose the same two subjects as on his London cup **95** (pl. 28d-e) for his amphora in Basel, AntMus BS 496.<sup>392</sup> Our earliest representations of the birth of Athena in Athenian painting are found on an kothon by the C Painter, fragments of a skyphos or kantharos by Kleitias, and 'Tyrrenian' amphorae.<sup>393</sup> The subject was especially popular between 550 and 530 BC, when Group E was responsible for half of all the known representations. According to S. Verhulst,

<sup>384</sup> Berlin F 1718 and Munich 1470 (*ABV* 144.5-6). Cf. Moore 1980, 417-34. For an extended discussion of the iconography of Ajax carrying the dead body of Achilles see Steuben 1968, 65-67; Woodford/Loudon 1980, 25-30; J.M. Padgett, Ajax and Achilles on a Calyx-Krater by Euphronios, *RecPrincUnivArtMus* 60, 2-17. S. Woodford (2003, 77-78, fig. 51) notes an unusually modified version of the motif - Achilles carrying the dead body of Penthesileia - and argues that the act underscores Achilles' infatuation with Penthesileia.

<sup>385</sup> See nn. 237-40.

<sup>386</sup> Similarly on two Botkin Class amphorae, possibly by the Phrynos Painter: New York, private (for the best published photo of the shoulder see *MUM*, Auktion 51, 14-15 March 1975, pl. 23) and Berlin F 1713.

<sup>387</sup> E.g., **34** (Sokles Painter, pl. 10c).

<sup>388</sup> See **4** (Eucheiros Painter, pl. 2b-c). A youth riding a winged horse adorns the shoulder of the Botkin Class amphora New York, private (see *MUM*, Auktion 51, 14-15 March 1975, pl. 23).

<sup>389</sup> Brijder 1991a, 26, n. 23.

<sup>390</sup> Similarly on the amphorae Würzburg L 241, where the *eromenos* holds a spear in one hand and a spear and garland in the other (Langlotz 1932, pls. 64-65), and New York 64.11.13 (M.B. Moore/D. von Bothmer 1976, *CVA* 4, pl. 52.1), where the *eromenos* has a spear in one hand and a garland in the other.

<sup>391</sup> On **96**, **97** (pls. 28c, 29a) the dividing line is 0.4cm below the ridge; on the Torgiano cup (**104**, pl. 31d-e), however, it is thinner and close to the ridge. The low, wide dividing line seems not to be limited to the Phrynos Painter, as it is again found on the lip-cup Würzburg L 407, which leads Haldenstein to conclude that the latter cup should be given to the Phrynos Painter, although, in my view, there are not sufficient other characteristics of his style to support the attribution (Langlotz 1932, no. 407, pl. 113; Haldenstein 1982, 27).

<sup>392</sup> Mommsen 1989, 134-44.

<sup>393</sup> Kothon, Paris, Louvre CA 616 (Schefold 1993, 212, fig. 219), skyphos or kantharos, Kleitias, Acropolis 597a-e (*ABV* 77.3), 'Tyrrenian' amphorae, Berlin F 1704, 1709 (*ABV* 96.14-15).

90% of the painted depictions of the various stages of Athena's birth are in black-figure (Zeus in labour, Athena emerging from his head, Athena standing on his knees, the full-grown daughter in front of Zeus, greeting him).<sup>394</sup>

As we would expect of a lip-cup, the pictures of **95** (pl. 28d) are reduced to the most important personages: enthroned Zeus, fully armed Athena emerging from her father's head, and Hephaistos, who has split open Zeus' head with his axe. As noted by S. Pingiatoglou, this is one of the few representations of the story, in which the Eileithyia are not present.<sup>394a</sup> The throne of Zeus, which is exactly the same as the one on the other side of the cup, where Athena introduces Herakles to Olympos, is rather simply constructed: the backrest ends in swans' heads, a horizontal strut runs between the legs, the low armrests are supported by short Doric columns. Mommsen cites a nearly identical throne by the Affecter, where Zeus also holds very similar thunderbolts with a kind of heart-shaped spearhead in the centre.<sup>395</sup>

In Herakles' introduction to Mount Olympos on **95** (pl. 28e) an energetic Athena eagerly pulls Herakles forward, begging for the attention of the enthroned Zeus.<sup>396</sup> The earliest preserved representation of Herakles on foot during his apotheosis is by the Cassandra Painter.<sup>397</sup> The composition with an enthroned Zeus was perhaps designed for the pediment of the archaic temple on the Acropolis, from the 560s BC.<sup>398</sup> If so, the influence of this monument on vase-painters was short-lived, for very soon afterwards a different treatment gained popularity: Herakles rides to Olympos in a chariot and Zeus is nowhere to be seen.<sup>399</sup> In addition, Herakles is not fully armed, whereas on **95** he is equipped with his complete ensemble of attributes: lion's skin, sword, bow and arrow, club.<sup>400</sup> The arrow has a heart-shaped head like the points of Zeus' thunderbolt on the cup's opposite side.

We have already encountered the single figure of Zeus in a reduced version of a gigantomachy by the Eucheiros Painter (**1**, pl. 1a-b). On **98** (pl. 29c) additional deities can be recognized, deeply involved in battle with the Giants.<sup>401</sup> On fragment A-P 1953 (a in pl. 29c) Dionysos can easily be singled out; Artemis, wearing a lion's skin, is less apparent because the white of her face has vanished; and the figure next to her is probably Apollo, as he fought beside her in the gigantomachy. M.B. Moore perceptively identified Poseidon on fragments A-P 2040, 2119 (b and g in pl. 29c) where she saw that the white area behind the helmet crest must be the rock Nisyros with which Poseidon crushed his opponent after first wounding him with the trident.<sup>402</sup>

The hand of the Phrynos Painter is evident from the attention to details and particularly the incising of elbows and knees as well as that of Poseidon's right thigh.<sup>403</sup> Such a very crowded scene with much overlap, however, is exceptional for him; a possible explanation might be that the cup

<sup>394</sup> Cf. Mommsen 1989, 140, n. 133; Verhulst 1997, 95, nn. 31-32.

<sup>394a</sup> S. Pingiatoglou, *Eileithyia*, Würzburg 1981, 15, n. 8, where she also mentions fragments of a neck-amphora by the Affecter, Perugia 91 (Mommsen 1975, pls. 34-35).

<sup>395</sup> Florence 92167; Mommsen 1975, 67, 80, pls. 22A, 23A; she emphasizes that the similarities can hardly be coincidental.

<sup>396</sup> The same treatment of the scene recurs a krater fragment from Athens (A.K. Orlandos, 'Ανασκαφή του Ὀδαιοῦ του Περικλέους, *Prakt* 1932, 27-28, fig. 2).

<sup>397</sup> London B 379, Brijder 1983, pl. 24 b-c. A similar arrangement was used by the Heidelberg Painter for Dionysos' Introduction depicted on Heidelberg S 5 and Istanbul 9332 (Brijder 1991b, pls. 120a, 144b, d-e). On the Heidelberg fragment the back of Zeus' throne also terminates in a swan's head.

<sup>398</sup> Shapiro 1989a, 21, pl. 6c.

<sup>399</sup> Boardman (1972) associates this new arrangement with Peisistratos' return from exile in a chariot driven by a charioteer impersonating Athena. For his theories on Peisistratean propaganda see nn. 150-52.

<sup>400</sup> For the various attributes and their sources see B. Cohen, From Bowman to Clubman: Herakles and Olympia, *ArtBull* 76.4, 695-715.

<sup>401</sup> On pottery from the Athenian Acropolis representations of gigantomachies (and the birth of Athena) are the most frequent mythological themes in which Athena plays a role (cf. Wagner 2003, 54-55). See also Strawczynski 2003, 57, who demonstrates that a gigantomachy is shown on two or three vases by Lydos from the Acropolis, but not in any of his work from Etruria, whereas his vases with pictures of Herakles' labours have come to light both on the Acropolis and in Etruria.

<sup>402</sup> Moore 1979b, reconstruction drawing, pl. III.4.

<sup>403</sup> See also n. 369.

comes from the Athenian Acropolis where potters and painters seem to have dedicated their largest or most innovative high-quality work to Athena Ergane.<sup>404</sup>

The Amsterdam band-cup (**99**, pl. 30a-b) illustrates an amazonomachy which includes Herakles. Eight combatants - five Amazons and three Greeks - are involved in intense battle on either side of the cup, arranged similarly in two groups of three figures and one of two. The overlap conveys a strong sense of action. Whereas the Greeks wear full armour (helmet, cuirass, greaves, spear, sword, shield), the Amazons have only short chitons and carry a spear and shield, with only two on each side equipped with a helmet; the Amazon to the left of Herakles wears a pilos-like cap. The painter evidently viewed the battle as extending over both sides of the cup because he represented Herakles only once.

The amazonomachy, variously arranged, is a common subject of little-master cups.<sup>405</sup> Herakles is rarely present;<sup>406</sup> and only on a cup by the Amasis Painter, in Malibu (**224**, pl. 64a-b), are the combatants divided into three groups as on **99**, but their wider spacing, without overlap, reduces the sense of action.

As remarked in chapter one, the fish-tailed creature with whom Herakles wrestles is usually identified as Triton, who replaced Nereus around 560 BC.<sup>407</sup> R. Glynn maintains that the distinguishing trait in the iconography of Nereus is that he mutates, whereas Triton remains constant.<sup>408</sup> J. Gaunt cautions correctly that while a mutating sea monster can not be Triton, it does not necessarily follow that a non-mutating one can not be Nereus.<sup>409</sup> He suggests that the Atlanta cup (**100**, pl. 30c) represents Nereus because his favourite daughter Thetis appears on the other side of the cup. He may well have a point, especially since the females' garments are exactly repeated on the other side, which suggests that the two scenes are linked. On one side the Nereids anxiously flee the fight between Herakles and their father, on the other side they rush away from the abduction of their sister Thetis by Peleus. The prominent involvement of Poseidon, as seen on **100**, is quite rare.<sup>410</sup>

<sup>404</sup> For this phenomenon see n. 1066.

<sup>405</sup> Inside lip-cups: Cambridge, FitzMus N 202, N 204 (W. Lamb 1936, *CVA* 2, pl. XXI.5, 9), Christchurch 1/53 (Green 2009, 79-81, no. 27), Munich 2146 (Fellmann 1988, pl. 34.3-4). Inside band-cups: Munich 2238 (Fellmann 1989, pl. 58.2), New York, Abraham coll. (Greifenhagen 1971, 89-90, fig. 14). Exterior of lip-cups: **510** (spread over the two sides, Manner of the Tleson Painter, pl. 125a-b), New York, market (NFA, 11 December 1991, no. 71), St. Petersburg B. 2969 (Petrakova 2009a, pls. 8-9). Exterior of band-cups: **105** (Recalls the Phrynos Painter), Cambridge (Mass.), Harvard University 1935.35.62 (Bothmer 1957b, 78, no. 82, not ill.), Compiègne 1094 (M. Flot 1924, *CVA* 1, pl. 5.2, 7), Havana 110 (Olmos 1993, 93-94, no. 25), Istanbul A 22-2547 (Metzger 1972, pl. 66, no. 283), London 1906.12-15.2 (Smith/Pryce 1926, pl. 17.3), London, Leventis (Christie's London, 12 December 1984, no. 139), Montpellier 145/SA 177 (Laurens 1984, pl. XVI), Montreal 1950.51.Cb.3 (Bothmer 1957b, 85, no. 149, not ill.), Munich 2242, 9437 (Fellmann 1989, pls. 25-26.1-3), twice New York, market (Sotheby's, 29 November 1989, no. 53, and Christie's, 16 June 2006, no. 97), Oxford 1953.6-7 (Elbows Out, *ABV* 250.30), Paris, Louvre Cp 10285, Cp 10711 (Bothmer 1957 b, pl. 57.1, and 75, no. 54, not ill.), Potenza 98280 (Russo/Di Giuseppe 2008, 70-71, fig. 71, cat. no. 4), Reggio di Calabria (not previously published, on exhibit), St. Petersburg B. 302 (Petrakova 2009b, pl. 29.4), Rhodes (Group of Rhodes 12264, *ABV* 192.10; Maiuri 1923-24, 280, fig. 179), Sydney 56.21 (A.D. Trendall, Nicholson Museum: New Acquisitions, *Fasti* XI [1958] no. 116, pl. III), Taranto 4437 (Mariani 1897, 234, fig. 10), twice Thasos (Maffre 1979, 45, fig. 25, and 101-103, fig. 22), Thessaloniki 7835 (Vokotopoulou 1985, 133).

<sup>406</sup> Inside band-cup: Aegina N.T. 47 (Moore 1986a, fig. 13). Exterior of band-cups: **224** (Amasis Painter, pl. 64a-b), Bayraklı 113 (Tuna- Nörling 1995, pl. 1, no. 23), Christchurch 55/58 (Green 2009, 86-88, no. 30), Hamburg 1961.61 (E. Brümmer 1976, *CVA* 1, pls. 36.1, 37.1-4), Istanbul A19-1476 (Metzger 1972, pl. 66, no. 285), Rome, VG 79628 (Hannestad 1989, no. 159). I consider the band-cup in the Florence market (Pandolfini, *Arte Orientale e Reperti Archeologici*, 27 October 2009, no. 432) with Herakles fighting with five Amazons to be a fake (based on the palmettes possibly by the same forger as lotnumber 431 in the same sale).

<sup>407</sup> For representations of this fight on little-master cups see nn. 153-54. For a full discussion of Herakles and the sea monster see Ahlberg-Cornell 1984. See also Mommsen 2002b, esp. 229.

<sup>408</sup> Glynn 1981, 126-28.

<sup>409</sup> J. Gaunt, in Padgett 2003, 345.

<sup>410</sup> Cf. Albergh-Cornell 1984, 103.

The abduction of Thetis by Peleus (**100**, pl. 30d) is another frequent narrative in black-figure.<sup>411</sup> Three kinds of action can be identified: stalking, pursuit, struggle. Amongst the earliest portrayals are four Siana cups by the C Painter.<sup>412</sup> Nearly contemporaneous with the Phrynos Painter's cup is a plate by Lydos showing the struggle.<sup>413</sup> In many versions, including those by the C Painter, the abduction takes place in the vicinity of a sanctuary which is symbolized by an altar.<sup>413a</sup> Herodotos relates that Thetis was abducted on the coast of Sepias which belonged to her and the other Nereids.<sup>414</sup> In Apollodoros' account, Cheiron suggested to Peleus that he kidnap Thetis.<sup>415</sup> The Atlanta cup bears one of the earliest representations of the story which includes Cheiron, whose presence, however, always remained exceptional.

A number of stylistic traits clearly link this cup with others of the Phrynos Painter.<sup>416</sup> First of all, the incisions on the knees of Cheiron, Peleus and Herakles are characteristic of the painter. Second, the position of Cheiron's forelegs is nearly identical to that of Herakles on the London cup (**95**, pl. 28e). Further, on **95** and **100** Herakles' beard is very similar as are also the incising of the ears. Finally, the tiny imitation letters resemble those of the Amsterdam cup (**99**, pl. 30a-b).

The picture of a ship from Gravisca (**101**, pl. 29d), boarded by four large preserved figures (warrior, old man, archer, another figure's hands only) is puzzling. Amongst little-masters it is unparalleled, and the subject's significance can not be easily established. Unusual details include the wavy line indicating the sea and the incised oars which extend down into the black area beneath the handle-zone, creating a notion of perspective.

Every other recorded depiction of a ship on a little-master cup appears on the inside of the lip, so that, as it were, the ship floats on the wine, a device which is repeated inside dinoi.<sup>417</sup> But not any other ship of a little-master cup shows the fine, intricate detail of this representation nor does any evidently relate to a story. On the Gravisca fragment we perhaps see an event off the coast of Troy, as seems to apply to the ship on each of two Siana cups of the Heidelberg Painter.<sup>418</sup> Obviously, the warrior on the left is involved in a fight; the old man is -at the very least - an involved spectator; and the archer would seem to offer potential support. Unfortunately the actual narrative remains obscure because none of the figures can be identified.

### Non-mythological subjects

Two outline female heads are depicted on the fragments in Boston (**96**, pl. 28c). Although Beazley thought that there was not enough to confirm an attribution to the Phrynos Painter, the large eyes and profile of the Boston heads, with their pointy noses, 'pursed' lips and pronounced chin, are very similar to features of Athena on the London cup (**95**, pl. 28e) and the woman on the Botkin amphora New York 64.11.13.<sup>419</sup> Furthermore, the very fine details of the necklines and headbands agree closely the Phrynos Painter's style, while finding no parallel amongst the outline female heads by other painters.

<sup>411</sup> Over a 100 specimens are known; cf. Barringer 1995, 69.

<sup>412</sup> Brijder 1984, pls. 9c, 10 (with inventory no. Munich 8954, whereas *LIMC* and Barringer 1995 give 8966), 12b, 16a; Brijder 2000, pl. 239c; all of which depict various stages of the pursuit.

<sup>413</sup> Florence 102b, d; Tiverios 1976, pl. 71c.

<sup>413a</sup> E. Hatzivassiliou has shown that two antithetic birds can be used as an iconographic convention for an altar (Hatzivassiliou 2009, 122).

<sup>414</sup> *Hist.* VII, 191.

<sup>415</sup> *Bibl.* 3.13, 4-6.

<sup>416</sup> In Padgett 2003, 345, Gaunt attributes this cup to the Oakeshott Painter, based especially on a comparison of the Nereids with the dancing maenads of **232** (pls. 65d, 66a-b).

<sup>417</sup> Most of them occur on band-cups that are decorated inside and out, some of which can be attributed to the Manner of the Lysippides Painter: Athens, Agora P 13032, P 23149 (*Athenian Agora* XXIII, pl. 111, no. 1704), Berlin F 1800 (Greifenhagen 1971, 81-84, figs. 1-4), Centre Island (NY), private (not previously published), Italy, illegally excavated (website Carabinieri no. 63265/858), New York 1987.11.3 (not previously published), Paris, Louvre F 145 (Plaoutine 1938, pl. 88.2, 4-6), Thera 1773 (Daux 1962, 873, figs. 16-17), Tübingen S/10 1495-a (J. Burow 1980, *CVA* 3, pl. 26.9).

<sup>418</sup> Athens P 3648 and Toledo, Reichert (Brijder 1991b, pls. 125e, 126a, c).

<sup>419</sup> M.B. Moore/D. von Bothmer 1976, *CVA* 4, pl. 52.3.

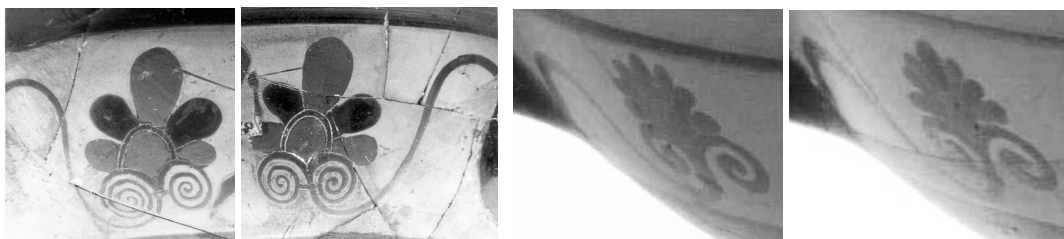


Fig. 39. Palmettes on **99** (a-b) and **104** (c-d).

Unlike the one outline head we have met above by the Eucheiros Painter (**1**, pl. 1a-b), the shoulders are placed in profile rather than frontally.<sup>420</sup> Although the ear might at first glance seem extraordinarily shaped, it is more probably (partly) overlapped by a metal ornament on the headband.

In subject, the single cock and single swan on either side of the Torgiano cup (**104**, pl. 31d-e) are not at all unusual for lip-cups, which very often feature animals, particularly poultry. In details, however, they stand somewhat apart from their counterparts on little-masters: the pattern on the cock's wing is not incised but consists of red dots, the cock's tail has alternately red-and-black stripes, and the swan's tail curves down in a curious manner, spreading unusually widely.<sup>421</sup>

The birds' colourful patterns complement the handle-palmettes. But since there is no trace of the refined, detailed workmanship of the Phrynos Painter it seems best to separate this cup, signed by the potter Phrynos, from the painter's output. Additional traits that seem to contradict an attribution to the Phrynos Painter are the execution of the inscriptions, dividing line (see above) and palmettes, discussed directly below. The decoration is therefore assigned to another hand, here named the Torgiano Painter after the cup's location.

### Ornaments

At present, the Phrynos Painter's extant handle-palmettes are limited to those on the Amsterdam band-cup (**99**, fig. 39a-b). Curiously, the function of handle-palmettes in the fully decorated handle-zone of a band-cup is less obvious than in the handle-zone of a lip-cup which is usually plain apart from a possible inscription. The palmettes of the Amsterdam cup consist of five large leaves and spirally volutes recalling the handle-ornaments of the Botkin Class amphorae, which the Phrynos Painter probably decorated from c. 550 BC onwards.<sup>422</sup>

The palmettes of the Torgiano Painter (**104**, fig. 39c-d) are completely different and, in one respect, exceptional for little-master cups: the central leaf is black, whereas other palmettes with alternately red-and-black leaves usually have a red central leaf.<sup>423</sup> The palmettes, with seven leaves

<sup>420</sup> The profile outline heads are fully discussed in chapter seven.

<sup>421</sup> Swans with unincised dotted necks and bodies are indeed seen in the work of, e.g., the Tleson Painter (**310-12**, pl. 89a-d); unincised dots occur also on bodies of hens and cocks (e.g., Rome, VG 79632, 79896, 79992; Hannestad 1989, nos. 130, 191, 206); the dots on the bodies of cocks and hens by the Tleson Painter are always accompanied by incision (e.g., **326-27** and many others, pls. 93d, 94b); it is unclear what kind of dotted bird is depicted on a fragment from Kepoi (Kuznetsov 2001, 339, fig. 23). The Kepoi fragment also portrays a cock with alternately red-and-black tail feathers, a feature which is only occasionally met in the work of other little-master painters, e.g., **505** (a cup with a Tleson signature, but neither by Tleson nor the Tleson Painter), Ascona, market (Casa Serodine 1984, not previously published; exterior: plain; interior: cock and hen, tongue border with tongues not rounded off), Paris, Louvre F 92 (Plaoutine 1938, pl. 87.1-4), two lip-cups with opposing cocks: New York, market (Sotheby's, 11 December 2002, no. 34), Rome, VG 64221 (*Tomba Panatenaica*, 35-36, no. 21). The Red-black Painter uses the same pattern for the (cut-off) tail feathers of his cocks, e.g., Berlin 4281, Munich 2121 (Brijder 2000, pl. 177.b, d). Also in the tondo of a band-cup stylistically close to the Red-black Painter, Rome, VG s.n. (*Vulci. Zona dell' 'Osteria'. Scavi della 'Hercle'*, 104, no. 2, figs. 38, 40; Brijder 2000, 483, n. 132).

<sup>422</sup> Similar palmettes with five large leaves appear on the shoulder of the Botkin Class amphora Berlin F 1713. Spirally volutes are also found below the palmettes on cups of the Painter of London B 425, **87-89** and **91-92** (fig. 34a-f, in chapter two).

<sup>423</sup> For palmettes with black central leaf see chapter seven below. On Caeretan hydriae some palmettes with alternately red-and-black leaves also have a black central leaf (e.g., Hemelrijk 1984, pls. 138-39, nos. 29, 32-33).



and thick, simply formed volutes, are additional indications that this cup was not decorated by the Phrynos Painter.

### Provenance and chronology

The Gordion cup (**93**) must date from the earliest part of the Phrynos Painter's career, as would also the other fragment found in Naucratis, **94**. They both came to light in a sanctuary context.

In the next period, nearly all the cups with recorded provenances come from Italy: Vulci (**95**, **97**), Gravisca (**101**) and somewhere in Italy (**96**); except for **101** which was found in a sanctuary, they lay in (suspected) funerary contexts. The exquisite, large band-cup, now fragmentary (**98**), was found in a sanctuary context, the North Slope of the Athenian Acropolis. All cups of this period show the mature, fine miniature style which characterizes the Phrynos Painter.

Finally, of the two cups from his late period, **102** and **103**, the provenance of only the first is known: a settlement context in Phokaia. These cups are a bit less refined than the others, which may help to explain Beazley's designation of **103** as 'probably by the Phrynos Painter'.

With regard to the chronology we have little to rely on. The Gordion cup **93** can safely be placed in the decade 560/50 BC. Various dates have been proposed for the other cups.<sup>424</sup> In my view, however, a date as early as c. 560 BC, which has been advanced for some cups, is unlikely because they have the standard type of little-master foot which emerged between c. 555/50 BC.

The best work of the Phrynos Painter (**95-101**) probably dates from that period (c. 555/50 BC). As generally accepted, he most likely started to decorate Botkin Class amphorae c. 550 BC, to which the palmettes of the Amsterdam cup (**99**) seem to be linked. The Painter of London B 425, who potted and painted in the workshop of Xenokles from c. 550 BC onwards may have been influenced by the spiral handle-ornaments of the Botkin Class as seen on four of his cups (**87-88**, **91-92**).<sup>425</sup>

Mommsen assigns the amphora Basel BS 496, which she connects with the amphora Würzburg L 241, to 550/40 BC. The Würzburg amphora can probably be placed in the earlier part of the decade.<sup>426</sup> As mentioned above, the style of the Oldknow cup (**103**) is close to that of the Würzburg amphora. As a result, **103** may also have been made in c. 550/45 BC. And the Torgiano Painter's cup (**104**) would be somewhat later, if we accept that the Phrynos Painter was replaced by the Torgiano Painter as the workshop's painter of cups; perhaps the Phrynos Painter then limited himself to amphorae.

Hardly anything can be said about the cup which J. Frel published and described as 'recalls the Phrynos Painter' (**105**).<sup>427</sup> According to him, it depicts an amazonomachy of exquisite workmanship. However, the published photos are so poor that the cup can not be properly evaluated, let alone positively attributed.

### Concluding remarks

Two cups (**95-96**) signed by the potter Phrynos were definitely decorated by the Phrynos Painter; whether he and the potter Phrynos were the same person remains a matter of speculation, but it would not seem unlikely. It has been shown above that the potter Phrynos, probably at a later stage of his

---

<sup>424</sup> C. 560 BC: **97**, Wünsche 1998, 202; **103**, Schefold 1992, 91, fig. 102. C. 560/50 BC: **95**, **97**, Brijder 1991a, 26; **98**, Vian 1951, 45; Moore 1979b, 24; Schefold dates one side of **95** c. 560 BC, the other c. 550 BC, Schefold 1992, 11, fig. 3, and 37, fig. 35. C. 550s BC: **97**, H. Sichtermann, cited in Brijder 1991a, 26, n. 23. C. 555/50 BC: **99**, Brijder 1991a, 26. Shortly before the middle of the sixth century: **98**, Roebuck 1940, 200. C. 550 BC: **95**, Mommsen 1989, 140-41; **97**, Ahlberg-Cornell 1992, 36; **102**, Tuna-Nörthing 2002, 178; **104**, Uncini 1991, 86. C. 550/40 BC: **100**, Christie's London, June 8, 1988, no. 36; **101**, Iacobazzi 2004, 75. C. 540 BC: **95**, Sparkes 1996, 116, fig. V:1. C. 540/30 BC: **100**, J. Gaunt in Padgett 2003, 19, 343. C. 530 BC: **103**, *Ars Antiqua*, Auktion IV, Lucerne, 7 December 1962, no. 129.

<sup>425</sup> Chapter 2, fig. 34a-f.

<sup>426</sup> It has been assigned to c. 550 (G. Beckel et al., *Werke der Antike im Martin-von-Wagner-Museum der Universität Würzburg*, Mainz 1983, 74; U. Sinn/I. Wehgartner, *Begegnungen mit der Antike*, Würzburg 2001, 13), 550/40 BC (E. Simon, *Führer durch die Antikenabteilung des Martin-von-Wagner-Museum der Universität Würzburg*, Mainz 1975, 98).

<sup>427</sup> Frel 1994b, 13-14.

career, worked with another painter, here named the Torgiano Painter. In this case it is unclear exactly what the potter's signature of Phrynos signifies: Does it refer to him as the actual potter or in another capacity, for example as the workshop's owner or supervisor?

The resemblance in shape between a band-cup decorated by the Phrynos Painter (99) and one signed by Archikles and Glaukytes (110) can not, in itself, be accepted as proof a workshop relationship, especially as the similar profiles of the lips of these cups are repeated in other little-masters by various craftsmen. Nevertheless, J. Haldenstein places Phrynos and the Phrynos Painter in one workshop with Archikles and Glaukytes, not because of the similar shape of the two band-cups (she does not mention the Amsterdam cup), but because of a supposed connection between the Phrynos Painter and the Painter of Louvre F 51 who indeed worked with Archikles and Glaukytes, as we shall see in the next chapter.<sup>428</sup> She identifies 'a group of cups related to both the Phrynos Painter and the Painter of Louvre F 51.'<sup>429</sup>

However, none of them can be positively attributed to either of the two painters nor are there any clear similarities between their larger shapes to accept that they and the potters are related by workshop. In addition, Haldenstein assigns the Painter of the Boston Polyphemos to Phrynos' workshop.<sup>430</sup> Yet, despite some stylistic resemblance to the Phrynos Painter, a relation between the two painters seems extremely remote.

Much more significant is the possibility that Phrynos' workshop was somehow linked to the potter Amasis and the Amasis Painter. Even though a detailed discussion of the Botkin Class neck-amphorae, some of which, if not all, were decorated by the Phrynos Painter, goes beyond the scope of this discussion, they require some attention here.<sup>431</sup> The handle-ornaments of a broad, neck-amphora in Paris with an *epoiesen*-signature of Amasis must have been inspired by the spiral complexes at the handles of the Botkin Class amphorae.<sup>432</sup> Moreover, in shape and decoration, two amphorae in Boston with signatures of Amasis show strong parallels to the Botkin Class amphorae, one of which even has the same type of foot as one of the Boston amphorae.<sup>433</sup> This similarity then led D. von Bothmer to advocate strongly that the Botkin Class may well be early work of the potter Amasis.

Previously, D.A. Jackson maintained that the Botkin Class owes almost everything to Ionia.<sup>434</sup> An origin in Ionia, a region in ready and direct contact with Egypt, helped J. Boardman to argue in favour of a connection between Amasis, with his hellenized Egyptian name, and the production of these amphorae.<sup>435</sup>

However, von Bothmer's idea has since been rejected by J. Frel and convincingly refuted by H. Mommsen.<sup>436</sup> For instance, a time gap separates the earlier Botkin Class amphorae from the amphorae signed by Amasis which have Botkin Class features. It is also notable that this class inspired other craftsmen like the Affecter.<sup>437</sup> Finally, in a recent article Mommsen clearly demonstrates in detail that the Botkin Class is firmly rooted in an Athenian tradition, specifically Group E.<sup>438</sup>

Returning to the little-master cups, we can not establish a connection between the Phrynos Painter and the Amasis Painter. As remarked above, the Amsterdam cup with an amazonomachy by the Phrynos Painter (99) and the Amasis Painter's cup with the same theme in Malibu (224) share the compositional division of the combatants into three distinct groups on each side of the cup. In addition, some similar details of dress and armour have been noted, and both artisans created three-dimensional shield devices.

---

<sup>428</sup> Haldenstein 1982, 18-32.

<sup>429</sup> Haldenstein 1982, 30-32.

<sup>430</sup> Haldenstein 1982, 18-20; cf. Tuna-Nörthing 2002, 179 (in comment on no. 41).

<sup>431</sup> For the attribution of the Botkin amphorae see the Introduction to this chapter.

<sup>432</sup> Bothmer 1985, 125-29, no. 23.

<sup>433</sup> The other Boston amphora has a modern foot; Bothmer 1985, 130-37, nos. 24-25.

<sup>434</sup> Jackson 1976, 13-37.

<sup>435</sup> J. Boardman, Amasis: The Implications of his Name, in True 1987, 141-52.

<sup>436</sup> Frel 1994b, 13; Mommsen 1997, 28-29.

<sup>437</sup> Mommsen 1975, 38-39, 55, 80.

<sup>438</sup> See n. 364.

However, these traits are obviously not limited to the work of these two craftsmen, which makes it impossible to accept direct influence or workshop relations. Until new evidence emerges, like a Botkin Class amphora with an *epoiesen*-signature, the similarities between the work of the Phrynos Painter and the Amasis Painter must be simply ascribed to familiarity with one another's products rather than to the much stronger tie of a working relationship.

On the other hand, the Phrynos Painter seems to have influenced the Affecter more directly. We have seen the remarkable agreements in their depictions of the throne and thunderbolts of Zeus on the Phrynos Painter's London cup (95) and the Affecter's Florence amphora 92167. Certainly, the Affecter was very familiar with the Phrynos Painter's output.

#### 4. ARCHIKLES, ARCHIKLES PAINTER, PAINTER OF MUNICH 2243, GLAUKYTES, PAINTER OF LOUVRE F 51 (nos. 106-17; pls. 32-37)

##### Introduction

*Epoiesen*-signatures of Archikles mark the handle-zones of a Gordion type B cup in London (106, pl. 32a-b), and a band-cup without figurework, also in London (109, pl. 33e-f), as well as the reserved band around the lower body of a little-master cup fragment (107, pl. 33b). Another one appears below a handle of a large band-cup, Munich 2243 (110, fig. 44a), opposite the *epoiesen*-signature of Glaukytes below the other handle (fig. 44b). In addition, Glaukytes signs four other cups (111, 113, 115-16, pls. 35a-d, 36a, 37a-b). On the basis of the *kalos*-inscription on a signed cup of Glaukytes (111), two other cups with the same *kalos*-name, praising Hippokritos, have been attributed to him as well (112, 114, fig. 46c-d).<sup>439</sup>

Beazley gave 106, 109-11 and 114-16 to the potters Archikles and/or Glaukytes.<sup>440</sup> He said little about the painters, though. In 1932 he wrote that the three cups with signatures of Archikles (106, 109-10) can not be connected stylistically to one another; likewise, he said that the painting of the cups with signatures of Glaukytes or the same *kalos*-name (110-11, 114, 116) could not be connected stylistically to one another.<sup>441</sup> In *ABV* he again expressed doubt that 111 and 114 were by the same hand.<sup>442</sup> Immerwahr's study of the inscriptions supports Beazley concerning the stylistic divergence of the Munich cup (110), but he says nothing about the relation between 111-17.<sup>443</sup>

An early lip-cup cup (108, pl. 32c-d) which Beazley linked by painting style to the early signed cup of Archikles (106) will below be added to the output of the Archikles Painter.<sup>444</sup>

J.T. Haldenstein astutely attributes London B 400 (111, pl. 35a-d) to the Painter of Louvre F 51, hitherto known as a painter of larger shapes only.<sup>445</sup> Iozzo agrees with her and adds Berlin F 1799 (114, pl. 36b-d) as well as another lip-cup to the painter's work (117, pl. 37c-d).<sup>446</sup> The three attributions are accepted below, despite obvious differences in their painting.

It will be argued, especially with regard to the lettering of the inscriptions, that 112-13 and 115-16 were also adorned by the Painter of Louvre F 51. In total, the cups of Archikles and Glaukytes will be attributed to three painters (Archikles Painter, Painter of Munich 2243 and Painter of Louvre F

<sup>439</sup> R. Blatter attributed 112 (Blatter 1971, 426-27). I thank Heide Mommsen for drawing my attention to 107. For Archikles and Glaukytes see Hoppin 1924, 56-62, 113-17; Beazley 1932, 180, 186-87, 191, 199-200; *ABV* 160, 163-64; *Para* 67-68; Haldenstein 1982, 18-32, 128, 156; *Add<sup>2</sup>* 47; Fellmann 1989, pls. 2.7-6.3; Rebillard 1992; *KLA* I, 77 s.v. Archikles (P. Heesen), 268 s.v. Glaukytes (R. Blatter); Krause 2007, 12-17; Steiner 2007, 77-79.

<sup>440</sup> *ABV* 160, 163-64; *Para* 68.

<sup>441</sup> Beazley 1932, 199-200. In addition to 112 and 113, fragment 115 was not known at that time; it was attributed later by Beazley in *Para* 68.

<sup>442</sup> On Berlin 1799, *ABV* 164, 'I cannot persuade myself that the cup was painted by the same hand as the London.'

<sup>443</sup> Immerwahr 1990, 49-50; 112 and 117 were unknown to him.

<sup>444</sup> Beazley 1932, 199; supported in Immerwahr 1990, 200.

<sup>445</sup> Four hydriae, two Panathenaic amphorae, one small neck-amphora; 'Compare with the Painter of Louvre F 51', fragments of krater, hydria and large vase; *ABV* 313-14, *Para* 136; *Add<sup>2</sup>* 84-85. According to BAPD, Beazley attributed another amphora (Montagnola, Purmann coll., BAPD no. 24076) to 'Near the Painter of Louvre F 51'. G. Koch-Harnack assigns a band-cup, Boston 63.4, to the Painter of Louvre F 51 (Koch-Harnack 1983, cat. no. 60; attribution taken over in Lear/Cantarella 2008, 204, no. 2.111, fig. 2.6); the reason for the attribution is unclear to me. Finally, Haldenstein adds a hydria with Herakles and Triton, a favourite subject of the painter (and his contemporaries), Boston 99.522 (True 1978, pl. 76) and the famous lip-cup in Tarquinia RC 4194 (G. Jacopi 1956, *CVA* 2, pl. 21.5-6) to the Painter of Louvre F 51 (Haldenstein 1982, 22-23). She correctly observes that the hands of Herakles and Triton, drawn in a peculiar manner, are nearly identical on both the Tarquinia cup and the Boston hydria. However, I do not think either of them can be given to the Painter of Louvre F 51: the horses in the chariot race on the lip-cup are too different in detail (incising on bodies, mane, etc.) to accept the attribution. The Boston hydria would be about a decade later than the lip-cup and lacks the nose incisions typical of this painter; the trademark under the foot of the hydria is also found under an amphora by the Amasis Painter and one related to the BMN Painter (Johnston 1979, 84, type 29A).

<sup>446</sup> Iozzo 2000, 282.

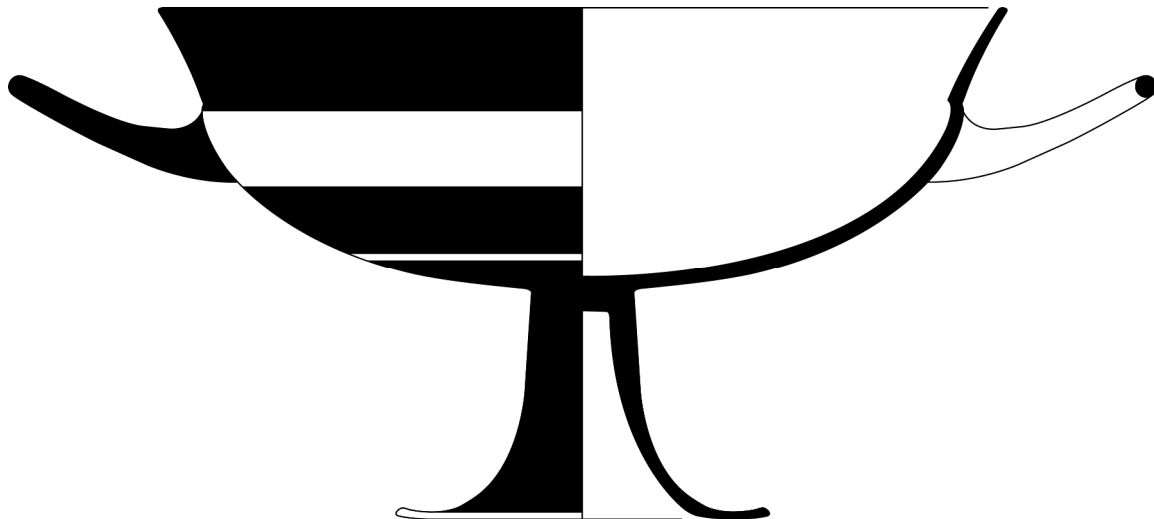


Fig. 40. Profile drawing of **106** (1:2).

51). As for potterwork, because of the cups' small number and differences which can partly be ascribed to varying production dates, it remains unclear if all of them were thrown by the two potters named in the *epoiesen*-signatures.

#### 4.1 ARCHIKLES, ARCHIKLES PAINTER, c. 560/50 BC (nos. 106-9; figs. 40-42; pls. 32-33)

##### Shape and dimensions

Gordion cup **106** is *large*, with *extra deep* bowl and *medium* foot (fig. 40); lip-cup **108** is *medium*, with *extra deep* bowl and *low* foot. The band-cup of Archikles (**109**) is *medium* and has an *extra deep* bowl and *extra low* foot.

The lips of **106** and **108** are quite high (3.0cm). They are tooled off rather bluntly.<sup>447</sup> The foot of **106** is wide with a flat standing surface, which is reserved and without concentric circles, other than one might expect of such a foot (fig. 40).<sup>448</sup> The edge of the base is thin and rounded; the handles are slightly oblique. The *low* foot of **108** is similarly shaped.

Band-cup **109** is very heavy. The wall is thick, and the *extra low* foot has a thick base, the edge of which turns noticeably upwards.

Date-type	H.	D.	foot	bowl
560/55-Gordion Type B cup	13.5	22.4	0.45	0.55
560/55-Lip-cup	12.5	19.2	0.4	0.6
555/50-Band-cup	13.8	20.2	0.37	0.43

Chart 7. Average absolute and relative dimensions of Archikles' cups.

##### Inscriptions

The *epoiesen*-signatures of **106**, **107** and **109** differ somewhat: **106** reads APXIKΛEΣEΠOIEΣEN, where the first *iota* is missing on one side (fig. 41a), whereas **107** preserves APXIKΛEΣEΠOI[, exceptionally written in the reserved band around the lower body of the cup (pl. 33b);<sup>449</sup> **109** shows the so-called speaking object variant, APXEKΛEΣ:MEΠOIEΣEN, with

<sup>447</sup> For a profile drawing of **108** see Brijder 2000, figure at bottom of 561; on p. 604 Brijder compares the shape to that of Athens 534, related to the Red-black Painter (op. cit., 605, fig. 134).

<sup>448</sup> Cf., e.g., the feet of **1-3**.

<sup>449</sup> The missing *iota* on one side of **106** is an example of 'abbreviated writing' (cf. Wachter 1992, 25), as also seen in at least one signature of Eucheiros (**5**, possibly also **2, 3**); for this type of mistake see n. 120. Only one other little-master cup is known with a signature in the reserved band around the lower body: **504**.



Fig. 41a. *Epoiesen*-signature of **106**.



Fig. 41b. *Epoiesen*-signature of **109**.

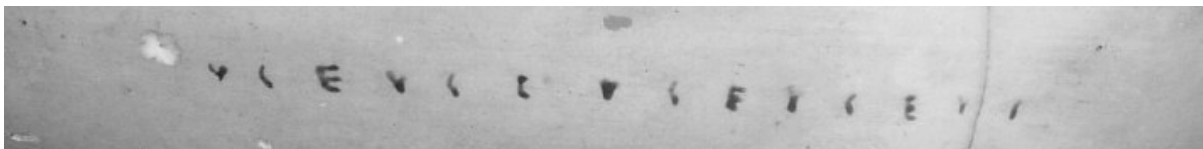


Fig. 41c. Nonsensical inscription of **108**.

punctuation of two dots between the name and object (fig. 41b). The fourth inscribed cup (**108**) bears a row of nonsensical epsilons, sigmas and upsilons (fig. 41c). The divide between meaningful and nonsensical inscriptions can not be regarded as decisive for the identification of a painter's hand because a few painters who applied meaningful inscriptions occasionally added also nonsensical ones;<sup>450</sup> and both kinds are sometimes seen together on one piece.<sup>451</sup>

The letters of **106** are very large and widely spaced, extending completely across the handle-zone between the palmettes, whereas the letters of the two other cups are smaller and closer together, which results in more space between the inscriptions and the palmettes. Here, as can also be discerned in the work of other painters, some change is visible in the inscriptions, ranging from careful, angular letters to looser, more rounded shapes.<sup>452</sup>

### Interior decoration

Unlike other Gordion cups the tondo border of **106** (pl. 33a) consists of tongues, whereas lip-cup **108** (pl. 33d) has tongues with dotted band; in **107** (pl. 33c) only part of the dotted band has been preserved. The lines between the tongues are not painted in relief, but like the concentric rings they are thin and rather vaguely marked. In both complete tondos the horses' forelegs and tails overlap the border. Whereas **106** has a relatively *medium* medallion (0.47), the relative dimension of the medallion in **108** is *very large*: 0.72.<sup>453</sup> In both tondos the horses' rumps are held quite high, the tails curve up and hang away from the body. Two horses are pop-eyed.

The single horseman inside **106** (pl. 33a) is probably a jockey.<sup>454</sup> His legs are drawn back, as if to spur on the horse. The subject of two horsemen, as inside **108** (pl. 33d), is very rarely met in the tondos of little-master cups. In the two known examples, once the warrior dismounts, on the other he walks beside his horse, while his squire is still mounted.<sup>455</sup> In **108**, the warrior wears a helmet, but is equipped with no additional armour or weapon. Furthermore, it is noteworthy that both the warrior

<sup>450</sup> Cf. Immerwahr 2006, 139-40; see here chapter eleven.

<sup>451</sup> E.g., **114** by the Painter of Louvre F 51.

<sup>452</sup> For a similar development in the script of other painters see n. 235.

<sup>453</sup> This is relatively the largest preserved medallion in the author's data base, the closest being a lip-cup of the C Painter, Oxford 1965.120, relation to the bowl diameter, 0.7:1.

<sup>454</sup> For a list of cups with a single horseman see n. 248.

<sup>455</sup> **238** (Epitimos Painter; dismounting, pl. 68e) and **248** (BMN Painter, dismounted, pl. 71c); warriors walking beside their horses are also met on a lekani lid of the C Painter, Naples 132642 (Cassani 2009, 24-25), a Siana cup by the C Painter, London B 380 (Brijder 2005, 248, fig. 2), and three Siana cups by the Red-black Painter (Brijder 2000, 58-59, pls. 183 a-b, 185b). For horsemen with a spare horse see the comment on **117**, below.



Fig. 42a-d. Palmettes of **106** (a-b) and **108** (c-d).

and the dog look round as if they are reacting to a figure out of our view. At present, the representation is unique amongst little-master cups and is not found on Sianas either.

### Exterior decoration

None of Archikles' cups is adorned outside. The single feature that needs to be noted is the exceptionally narrow handle-zone (2.3cm) of **106**, especially in relation to the high lip (3.0cm).

### Ornaments

On **106** the usual dividing or ground line of the handle-zone of a Gordion cup is not repeated. The inner stem of **106** is black, except for the uppermost 1.5cm.<sup>456</sup> All three cups have large palmettes with many thin leaves (fig. 42a-d).

### Provenance and chronology

The three cups with known provenance were found in Vulci, probably in funerary contexts. Excavation data are not available. The type B Gordion **106** as well as the elaborate tondo borders of **107-8** place them between 560 and 550 BC. Their uncanonical shape places them in the earliest period of the lip-cup's development, c. 560/55 BC. Cup **109** must be later, but to judge from the short, wide stem, it was made not after 550 BC.

## 4.2 ARCHIKLES AND GLAUKYTES, PAINTER OF MUNICH 2243, c. 550/45 BC (no. 110; figs. 43-44; pl. 34)

### Introduction

The following band-cup has been widely published and discussed, not in the least because of the many inscriptions between the figures and the paired *epoiesen*-signatures.<sup>457</sup> In painting style, it differs from other cups with the signatures of Archikles or Glaukytes as well as from any other known little-master.<sup>458</sup>

### Shape and dimension

This band-cup, with a diameter of 26.8cm, belongs in the upper range of *large* specimens. The bowl is *deep*, the foot *medium*.<sup>459</sup> Although some similarities to other cups can be noted, particularly the lip

<sup>456</sup> This is without parallel inside the stems of little-master cups; a completely black inner stem occurs on several Siana cups (e.g., Brijder 2000, 616, 618, figs. 145, 148-49).

<sup>457</sup> For an extensive list of publications see Fellmann 1989, 3-14, and for subsequent literature see here the bibliography in the catalogue.

<sup>458</sup> B. Fellmann compares it to Athens, Agora P 30782 (Fellmann 1989, 15; Camp 1986, 136, fig. 110). The style is indeed similar, but the incising of the ears, the unincised hem of the chiton of the man bending over the board game player and the incisions on his arm and hand under the cloak do not correspond to those of the Munich cup. In a letter to H. Hoffmann, Beazley compared a band-cup fragment in a German private collection (Hornbostel 1977, 268, no. 239) to the Munich cup; in my view the style of that fragment seems more detailed than that of the Munich cup.

<sup>459</sup> For a profile drawing of **110** see Fellmann 1989, Beilage 1.4.



Fig. 43. Label and comment inscriptions on side B of **110**.

Date-type	H.	D.	Foot	bowl
550/45-Band-cup	18.7	26.8	0.45	0.43

Chart 8. Average absolute and relative dimensions of **110**.

which thickens at the slightly, out-turned rim, they are insufficient to recognize the hand of an individual potter.<sup>460</sup>

### Inscriptions

Besides the two signatures below the handles, 60 individual (mostly meaningful) inscriptions are written in the figured scenes. They mainly label the figures; there are conversational greetings (XAIPE) and a comment by a participant (Athena to Ariadne, EYTIIAAS, ‘You rolled it up fine’; fig. 43).<sup>461</sup> The meanings of the inscriptions, linguistically as well as contextually, have been extensively treated by L. Rebillard and C. Krause; their findings need not be repeated here.<sup>462</sup> Labels, which might sometimes seem redundant, particularly for certain animals or objects, are quite rarely seen on band-cups. Far more commonly they show, besides signatures, nonsensical and imitation inscriptions or simply rows of dots between the figures.<sup>463</sup>

Another rarity is the placement of inscriptions below the handles of little-master cups. Of the 13 known examples, five can be attributed to the potters and painters discussed in this chapter. Amongst them, inscriptions turned 90° in vertical lines, as on **110** (fig. 44a-b), are the least common of all.<sup>464</sup>

<sup>460</sup> These features are not decisive, as they recur on a number of cups. In the preceding chapter the similarities have been noted to the Phrynos cup in Amsterdam (**99**, fig. 36, in chapter three). W. Rudolph points out resemblances to Bloomington 72.97.4 and Paris, Niarchos A 031 (Rudolph 1995, 70, n. 13). However, the foot of Munich 2243 is completely different from that of the Bloomington cup. As remarked below, the profile is also similar to two early band-cups of Glaukytes (**111**, **114**).

<sup>461</sup> I adopt Rebillard’s explanation for the inscription, recognizing the aorist εὔτ’ ἔλλαξ (‘you rolled it up fine’), which was also accepted by Krause (Rebillard 1992, 522-24; Krause 2007, 13, n. 85); Gerleigner instead, opts for the much less understandable aorist εὔ τίλλας (‘you plucked out hair fine’) (Gerleigner 2006, 4-5).

<sup>462</sup> Rebillard 1992; Krause 2007. One inscription deserves attention: the second person from the left on side B, the only bearded male in the group, is labelled ‘ΣΙΜΟΝ’. This anagram for the name Minos led D. von Bothmer (*BullMetMus* 5, May 1947, 224) to suggest that the painter indirectly referred to king Minos, who is sometimes seen at the killing of the Minotauros. G.S. Gerleigner (2006, 4) adopted the idea which, however, was dismissed by Beazley, who thought that the beard had been inadvertently added (*Dev*<sup>2</sup>, 51). Rebillard is no doubt right to question the need for an indirect reference to king Minos, while remarking that the name Simon is well attested in Attica and on Athenian pottery, including the François krater (Rebillard 1992, 514).

<sup>463</sup> Only four other band-cups have inscribed labels on the exterior: **208** (possibly Stroibos Painter), **211** (Neandros), Athens, NM Acropolis 1632 (Graef/Langlotz, no. 1632, pl. 84), Athens, Agora A-P 1834, 1869 and 2293 (Roebuck 1940, 200-201, no. 135, fig. 32).

<sup>464</sup> Inscriptions under the handles, turned 90° in vertical lines: **259** (Anakles, pl. 75d), **718**, unattributed. Similarly, the signature of Anakles under the handles of a black-glazed cup (Rasmussen 1979, 52, fig. 353). Horizontal inscriptions: **111-12**, **114-15** (fig. 46a-d), **191** (Kaulos/Sakonides, fig. 68a-b below), **224-25** (Amasis, fig. 84a-b, in chapter eight), **711** (Thypheithides), **720-21** (unattributed). Beazley suggests that the *Stroibos kalos*



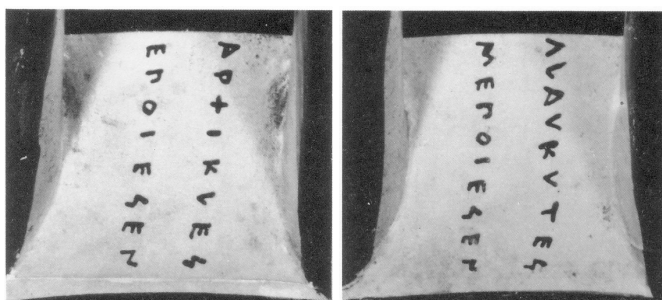


Fig. 44a-b. *Epoiesen*-signatures under the handles of **110**.

The paired *epoiesen*-signatures of **110** have triggered much discussion on the meaning of the verb, especially because it is difficult to understand how the actual task of shaping a cup could be shared by two potters.<sup>465</sup> A. Steiner states that the parallel character of the signatures suggests ‘equivalence of artistic contribution’, while not elaborating further on what this specifically meant.<sup>466</sup> Whereas she pays close attention to minor differences in other cases, she curiously ignores the inclusion of the object ME in Glaukytes’ signature, which could prove significant.<sup>467</sup>

The explanation for paired *epoiesen*-signatures which finds most support is that one of the two craftsmen signs as painter. The reasoning is that *epoiesen* refers in one instance to the painting, a meaning of *poiein* which can be recognized in other signatures,<sup>468</sup> or that the writer simply made a mistake.<sup>469</sup> But since the painting style of **110** seems unrelated to that of any other cups signed by the two craftsmen,<sup>470</sup> this explanation can not easily be accepted, particularly because, as remarked above and as will be further demonstrated below in regard to other manufacturers of little-masters, one potter usually collaborated for a long period of time or even for his entire career with one painter, who is therefore often identified as the same individual as the potter himself.

Above we have encountered the Archikles Painter, responsible for painting **106-9** for the potter Archikles. Moreover, if Archikles employed a painter later in his career to decorate the Munich cup **110**, this painter would hardly have written an *epoiesen*-signature meaning ‘Archikles painted’ the cup.

---

inscription on **208** (possibly Strobos Painter) was also written under the handle; however, the drawing in Gerhard 1839 (pl. 190.3-4) instead seems to show that it was written along the edge of the foot (see Beazley 1932, 194). Figurework under the handle of a little-master cup is reported once: Berlin F 1790 (lost; Furtwängler 1885, 299, no. 1790; Kästner 2005, 116, not ill.). Figurework appears also under the handles of a cup-skyphos once in the Basel market (Cahn, Kunstmesse Basel 9-19.3.1978, no. 86, not ill.; previously, André Emmerich Gallery Inc., *Classical Antiquity*, 22.11.1975-10.1.1976, no. 8), possibly by the Strobos Painter (see n. 739).

<sup>465</sup> For surveys of the discussions see Tosto 1999, 182-87, and Stissi 2003, 104-11. The only other little-master cup with paired *epoiesen*-signatures is a band-cup signed by Nikosthenes and Anakles (**256**, pl. 74a-b).

<sup>466</sup> Steiner 2007, 77.

<sup>467</sup> Steiner states, ‘exact repetition is reserved for the two handle-areas,...’, translating, however: ‘Glaukytes made me, Archikles made (it).’

<sup>468</sup> Cf. Tosto 1999, 183, 186, with n. 849.

<sup>469</sup> Immerwahr 1990, 50: the signer mistakenly wrote *epoiesen* instead of *egraphsen*; Rosati 1976-77, 67: the signer mistakenly wrote the name of another man working in the same workshop. It’s not likely to be discovered because it is hardly visible until the cup has been fired and then it can’t be changed. The existence of another paired *epoiesen*-signatures on one band-cup (Nikosthenes/Anakles, **256**, pl. 74a-b) makes a mistake seem less likely and urges one to search for another explanation.

<sup>470</sup> It is sometimes suggested that inscriptions, especially when placed outside the painted scene, could have been written by someone other than the painter of the figurework, for example, the potter. Immerwahr’s study of the signatures of Pamphaios, which are often found outside the decorated areas, convincingly demonstrates that they were applied by the painter himself (Immerwahr 1984). On the other hand, Tosto’s study of the Nikosthenic workshop argues that Nikosthenes himself sometimes signed vases whose decoration was executed by various painters (Tosto 1999, 185-86); the same seems to apply to the paired potter-signatures on Group E amphorae, Paris, Louvre F 53, and Toledo 80.1022, probably written by Exekias himself, while the decoration was carried out by others (Mommsen 1998, 44-45).

Therefore, if one of the two artisans was in fact the painter, Glaukytes would seem the more likely candidate. As discussed below, however, all the other cups signed by or associated with Glaukytes were decorated by the Painter of Louvre F 51 (**111-17**). But the Munich cup, with its double-signature, is not stylistically related to any of them. In addition, the sharply angular sigmas of **110** demonstrate that someone else wrote the inscriptions with curving sigmas on **111-16**.<sup>471</sup> Moreover, if the potter Glaukytes was talented enough also to paint a cup as fine as **110**, would he then have had the Painter of Louvre F 51 decorate all his other (preserved) cups? Very unlikely.

So both Archikles and Glaukytes can most probably be ruled out as painter. Since the style of **110** finds as yet no parallel, the painter of the cup may be referred to as the Painter of Munich 2243. As argued below, Glaukytes was most likely the potter of **110**. If so, the Painter of Munich 2243 becomes the second identifiable painter who collaborated with him, besides the Painter of Louvre F 51.

Furthermore, the addition of the pronoun ME to Glaukytes' signature but not to Archikles' seems to express a more personal tie with the actual manufacturing process on the part of Glaukytes, which leads us to another explanation. As V. Tosto shows with regard to Nikosthenes' *epoiesen*-signatures, they appear sometimes on pottery which was not thrown by him personally: he instructed others in his workshop either to throw, decorate and sign the vase for him or to shape a vase which he, in turn, decorated and signed. In each instance the signature ultimately refers to Nikosthenes as the director of the establishment.<sup>472</sup>

Since Archikles signed two very early little-master cups (**106, 109**) which predate the cups with Glaukytes' signatures, he would seem to have been the older of the two and, thus, very possibly the leading, supervising potter or even the workshop's owner. Then, Glaukytes, who later signs alone, may well have been second in line and designated to succeed his older colleague. In this capacity he could have potted the Munich cup under Archikles' supervision; the latter's *epoiesen*-signature may mean just that.<sup>473</sup> Probably it is also notable that the contour of **110** resembles that of two early band-cups by Glaukytes, **111** and **114**; note how the lip curves nicely up from the bowl, becomes rather straight, and turns out at the rim.

### Exterior decoration

The Calydonian boar hunt, depicted on side A of **110** (pl. 34a), was a popular theme in Athenian black-figure, particularly c. 570-540 BC.<sup>474</sup> The earliest extant literary source is Homer.<sup>475</sup> The painted representations of the mythical hunt usually have a frieze-like, often symmetrical composition with a large boar in the centre, as a rule facing left, attacked on both sides by hunters on foot. A hound (often white) is on the boar's back, another one bites a buttock. In some pictures, the boar has already caused casualties, like the torn dog and the hunter Ankaïos on the François krater.<sup>476</sup> Variation occurs:

<sup>471</sup> On **113** one *sigma* is only partly preserved; **117** has no inscription.

<sup>472</sup> Tosto 1999, 185.

<sup>473</sup> Without exploring the matter in detail, both D. Williams and F. Villard hint at a similar explanation for the paired signatures: '...or is one man signalling that he is passing on his workshop to a second man?' (Williams 1995, 146); 'Celui qui <a fait> le vase et qui le signe, ..., ou s'il s'associe, ..., à un compagnon qui signe avec la même formule, peut être un patron de l'atelier, ou même d'une plus vaste entreprise, comme celle de Nikosthénès.' (Villard 2002, 781). See also Boardman 1974, 11: 'we must assume collaboration, but surely not in the potting, so here an owner or potter may be involved too.' In contrast, Rebillard dismisses this theory, as the preserved oeuvres of Archikles and Glaukytes are too small, in her view, to represent the output of a workshop owner (Rebillard 1992, 528). Our present understanding of the practise of signing, however, is still too limited to judge whether the number of signatures might be an indication of a workshop ownership or not.

<sup>474</sup> Cf. Schnapp 1997, 268-317; Fornasier 2001, 7-53; Barringer 2001, 147-61, 172-73. Barringer's statement (147) that 'the Calydonian boar hunt probes the relationship between hunting and sex' seems rather far-fetched. Two band-cup fragments that may depict the Calydonian boar hunt (but also possibly a non-mythological boar hunt) are not included in the lists of the three authors: Athens, NM Acropolis 1720 (Graef/Langlotz, pl. 85), and Oxford 1912.37.21 (not previously published).

<sup>475</sup> *Iliad* 9, 529-99.

<sup>476</sup> Maetzke 1980, 124, fig. 58 and 180, fig. 155; on the François krater his name is misspelled 'Antaios'. The torn dog also on **110** (pl. 34a).

the boar is turned to the right (as on **250bis**, pl. 72d), Atalante may be present or absent, the boar's victims differ, occasionally some hunters have a trident spear (as on **110**) and the hunters may be nude or clothed.<sup>477</sup> In contrast, the non-mythical boar hunt usually takes place on horseback and dogs are not usually included, let alone involved in attacking the prey.<sup>478</sup> Exceptionally, a lip-cup signed by Priapos (**704**) illustrates a boar hunt with a single nude hunter on foot.

The other side of **110** (pl. 34b) presents Theseus fighting and killing the Minotauros, another popular subject in Athenian vase-painting. Painters introduced the story around 570/60 BC and it became more frequent during the 550s BC, while the number of representations tripled in the following decade.<sup>479</sup> Sometimes the Athenian youths and maidens, whose lives depended on the outcome, are present, as may also be Ariadne, as on the Munich cup. On the other hand, the painters of lip-cups, as can be expected, reduced the story to the two main protagonists. On band-cups the space on either side of Theseus and the Minotauros is often filled with anonymous spectators<sup>480</sup> or even animals.<sup>481</sup> Usually, Theseus kills the creature with a sword. An uncommon rendition is found on a Siana cup with lip-cup features, Berlin V.I. 3755: the Minotauros stands straight like a human being and the positions of the two protagonists are reversed, with Theseus on the right and the Minotauros on the left.<sup>482</sup>

## Ornaments

Sphinxes, turned towards the handles and often looking round, serve quite frequently as the handle-ornaments of little-masters, but they rarely stand, as on **110**.<sup>483</sup> Instead, they are usually seated,

<sup>477</sup> Boar facing right, e.g., Siana cup of the C Painter, Florence 3890 (Brijder 1983, pl. 20d). For another portrayal with trident boar-spears see, e.g., dinos, Vatican 306 (Barringer 2001, 148, fig. 80), or 'Tyrrhenian' amphora, Berlin F 1707 (G. Daltrop, *Die Kalydonische Jagd in der Antike*, Hamburg 1966, pl. 8).

<sup>478</sup> E.g., the band-cups Baltimore, WAM 48.41 and Basel, Cahn HC 843 (Barringer 2001, 60, no. 10; Kreuzer 1992, no. 70), Heidelberg S 13 (H. Gropengiesser 1970, *CVA* 4, pl. 156.2), Vatican 17807 (Albizzati 1925-39, no. 332, pl. 36).

<sup>479</sup> For a full discussion of Theseus' iconography see now Servadei 2005 (whence the statistics), esp. Theseus and the Minotauros, 92-126; note also Shapiro 1989a, 143-49, idem 1991a, and *Theseus der Held*, passim. For a review of the literary sources, Brommer 1982, 77-92. For illustrations in the tondos of lip-cups see nn. 134-35.

<sup>480</sup> Lip-cups: **249** (BMN Painter, pl. 72a-c), **551** (Centaur Painter, dispersed over both sides, pl. 140c-d), Berkeley 8/358 (H. Smith 1936, *CVA* 1, pl. XV.1a-d); band-cups: Amsterdam 2147 A/B (Painter of Villa Giulia 3559; Brijder et al. 1996, pl. 103.1-2), London, market (Group of Louvre F 81; Sotheby's, 27 November 1967, no. 125), Naples 81135 (A. Adriani 1950, *CVA* 1, pls. 16.7, 17.1), Paris, Louvre CA 3063 (Haldenstein 1982, 59; photo in Beazley Archive), Pointe Lequin 4437, 5030 (possibly same cup, Long/Miro/Volpe 1992, 210, fig. 15.3), Rome, VG s.n. (Near Painter of Villa Giulia 3559; *Materiali Antichità* 1964, 15-16, no. 289), Syracuse 44070 (P. Orsi, Siracusa - Necropoli greco-arcaica nel predio ex Spagna, *NotSc* 1925, 300-1, fig. 53; Zisa 2007, 46, no. 18 for side B, where the Minotauros tries to flee), Taranto 4364, 4579, 20143 (Masiello 1997, figs. 13.17, 6.3, 12.30), Thasos 2450π (Maffre 1979, 61, fig. 35), Thebes R.51.233 (R.M. Burrows/P.N. Ure, Excavations at Rhitsona, *BSA* 14 [1907/8] 269, no. 233), Vienna, market (Dorotheum, 15 September 1999, no. 21). The fight of Theseus and the Minotauros also appears under the foot of Berlin Sa 488x (Manner Lysippides Painter; Greifenhagen 1971, 94, fig. 17).

<sup>481</sup> Stuttgart KAS 73 (human figure and animals; E. Kunze-Götte 1965, *CVA* 1, pl. 17.6). The painter of this cup, easily recognized by the panthers' faces and his habit of usually leaving a tiny corner of a red area black, is otherwise only known to have decorated animal band-cups: Baltimore, WAM 48.43 (not previously published), Basel, AntMus Kuhn 53 (Slehoferova 2009, pl. 51.3-5), Florence 141894 (not previously published), Greifswald 203 (Hundt/Peters 1961, pl. 17), Rome, VG 79648, 79902/80209 (Hannestad 1989, nos. 92, 190), Sibaris 9257, 9183 (*NotSc* 1970 Suppl. III, 150, fig. 152, no. 220), St. Petersburg Nf.40.360 (Petrakova 2009b, pl. 16.9).

<sup>482</sup> Brijder 2000, pl. 192c. Other representations of Theseus and the Minotauros on Siana cups: Athens, NM 12586 (Callipolitis-Feytmans 1986, pl. 20), Basel, market (*MuM Auktion* 51, 14-15 March 1975, no. 122), Thebes R.49.263 (V. Sabetai 2001, *CVA* 1, pl. 32), Athens, Benaki 31131 (M. Pipili, Athletes, trainers and a victor: two new Siana cups in the Benaki Museum, *MOYΣEIO MIENAKH3* [2003] 10, fig. 3); for these see Brijder forthcoming. A portrayal of the story is found on one komast cup, Palazzolo 2574 (Brijder 1983, 235, no. K 216).

<sup>483</sup> London B 387 (Stansbury-O'Donnell 2006, 172, fig. 57), Madison 1981.34 (Haldenstein 1991, 8-9, figs. 5-6), Rome, VG 79608 (Hannestad 1989 no. 33), where their poses are between sitting and standing. Standing sphinxes and handle-palmettes: Cambridge (Mass.), private (Sotheby's New York, 1 June 1995, no. 72), London,

especially on later band-cups in the Group of Villa Giulia 3559, Group of Rhodes 12264 and Group of Louvre F 81.<sup>484</sup> Occasionally, other kinds of creatures or animals have this function.<sup>485</sup>

### Provenance and chronology

Like Archikles' other cups, **110** comes from Vulci, probably a funerary context. Based on the shape, with deep bowl and medium foot, and this author's explanation of the double-signature, a date of about 550 BC seems most likely.

## 4.3 GLAUKYTES, PAINTER OF LOUVRE F 51, c. 550/40 BC (nos. 111-17; figs. 45-49; pls. 35-37)

### Introduction

As pointed out above, Haldenstein attributes London B 400 (**111**, pl. 35a-d) to the Painter of Louvre F 51, hitherto only known as a painter of larger forms.<sup>486</sup> Although this cup diverges stylistically quite a bit from other cups and fragments discussed in this section, sufficient reason exists to give all of them to the same hand. The attribution of **111** to the Painter of Louvre F 51 is mainly based on the central scene on side A showing a fallen horse, which is a miniature version of the picture on a hydria by the same painter in Naples.<sup>487</sup> The subject is extremely rare.<sup>488</sup> In addition, the spokes of the chariots' wheels are similarly depicted on the shoulder of the Naples hydria and band-cup **111**.<sup>489</sup>

---

market (Christie's 7 December 1994, no. 63; previously, Sotheby's London, 13-14 December 1990, no. 237). Seated sphinxes and handle-palmettes: Cambridge, FitzMus N 140/99 (W. Lamb 1936, *CVA* 2, pl. XX.7), Malibu, Getty 81.AE.201.4 (not previously published), Rhodes 13105 (G. Jacopi 1933, *CVA* 1, pl. 18.6), Thasos T II,3 (Maffre 1979, 99, fig. 21). Rampant sphinxes: **237** (Epitimos Painter, fig. 91a-b), **712** (Typhēthides).<sup>484</sup> Cups outside these groups are listed first: Athens, NM 653 (Callipolitis-Feytmans 1986, pl. 35.4-5), Bellagrio, Villa Melzi (unpublished, BAPD no. 47083), Munich 2172 (Fellmann 1988, pls. 32.7, 33.1-4), Oxford 1953.6-7 (Elbows Out, *ABV* 250.30), Rome, Capitolini 140 (G.Q. Giglioli/V. Bianco 1962, *CVA* 1, pl. 37.3-4), Rome, VG 917, VG 64221 (G.Q. Giglioli 1938, *CVA* 3, pls. 26.6, 27.1; *Tomba Panatenaica*, 35-36, no. 21), Tarquinia C 7/1 (Painter of the Nicosia Olpe, Bonghi Jovino 1986, 134, fig. 137, no. 435), Tarquinia RC 4194 (G. Jacopi 1956, *CVA* 2, pl. 21.5-6), Taranto 6920 (Lo Porto 1990, pl. XL.1), Thasos 3948π and s.n. (neither previously published). Remarkably, a cup of unknown whereabouts has seated sphinxes as ornaments on one side only (and no ornaments on the other; photos D. Widmer, Basel, nos. 8763-8766). Cups associated with the Group of Rhodes 12264: Athens, NM 17531 (Callipolitis-Feytmans 1986, pl. 34.1-3), Bucharest MIRS 16834 (Alexandrescu 1978, pl. 45, no. 404), Corinth T 2827/250-14, T 2828/250-15 (*Corinth* XIII, pls. 35, 93), Iasos (Landolfi 1987, pl. XIc), London B 390, B 399 (Smith/Pryce 1926, pls. 17.2, 18.2a-b), Montreal 1950.51 Cb3 (Bothmer 1957b, 85, no. 149), Munich 2239 (Fellmann 1989, pl. 24.1-7), Olbia (AA.VV., *Kul'tura Naselenija Ol'vii i ee okrugii v archaicheskoe vremja*, Kiev 1987, 65, fig. 23.1), Paris, Rodin TC 945 (N. Plaoutine/J. Roger 1945, *CVA* 1, pl. 14.2), Potenza 95118 (Bottini/Setari 2003, 15-16, no. 1, fig. 5, pl. IX), twice Rhodes (Maiuri 1923-24, 280, fig. 179, and *CIRh* VIII, 104-5, figs. 91-92), Thebes R.31.169/6028 (V. Sabetai 2001, *CVA* 1, pl. 38.1-4), Thera (N. Zapheiropoulos, *Ἀνασκαφή της Θήρας*, *PraktAE* 1961, pl. 166c). Cups associated with the Group of Louvre F 81: Heidelberg S 10a-b (H. Gropengiesser 1970, *CVA* 4, pl. 157.1-3), London, market (Sotheby's, 27 November 1967, no. 125), Rome, DAI Neg. No. 76.703 (Greifenhagen 1978a, 539, fig. 63), Taranto 4436, 6922, 6937 (Mariani 1897, 234, fig. 9; Lo Porto 1990 pl. XLI.1-2), Würzburg L 396 (Langlotz 1932, pl. 111). Cups associated with the Group of Villa Giulia 3559: Istanbul A 19-1476 (Metzger 1972, 136-37, no. 285, pl. 66), New York, Love BF 5 (*Para* 80). I have not observed the pose of the sphinxes on the cup once in Deepdene (**86**, Xenokles).

<sup>485</sup> For these see Heesen 1996, 169-71, with nn. 3-8; Erlangen I 824 (op.cit., 169, n. 6) is now published in O. Dräger 2007, *CVA* 2, pls. 30.1, 3-4, 31.2. Addenda of lip-cups: with lions, Taranto 20159 (Masiello 1997, 161, fig. 12.28), with winged horses, Rhodes (Lemos 1997, 460-462, figs. 6-7). Addenda of band-cups: with swans, Essen RE 41 (Froning 1982, 148, no. 59); with panthers, Basel, market (Cahn Auktionen, Auktion 5, 16 September 2010, no. 188), Rome, VG 79617 (Hannestad 1989, no. 149a); with masturbating satyrs, New York, market (Royal-Athena Galleries, *Art of the Ancient World* XIII, 2002, no. 77; previously, Christie's Geneva, 5 May 1979, no. 53; Sotheby's London, 6-7 May 1982, no. 409; idem, 20 May 1985, no. 344; NfA New York, 11 December 1993, no. 73; Sotheby's New York, 14 December 1993, no. 289; idem, 12 June 2001, no. 41). For lions see here also **220** and **221** (Amasis Painter, pls. 62d, 63b) and **238** (Epitimos Painter, pl. 68a-b).

<sup>486</sup> See n. 445.

<sup>487</sup> Naples 81176; *ABV* 313.3; A. Adriani 1950, *CVA* 1, pls. 38.1, 39.1.

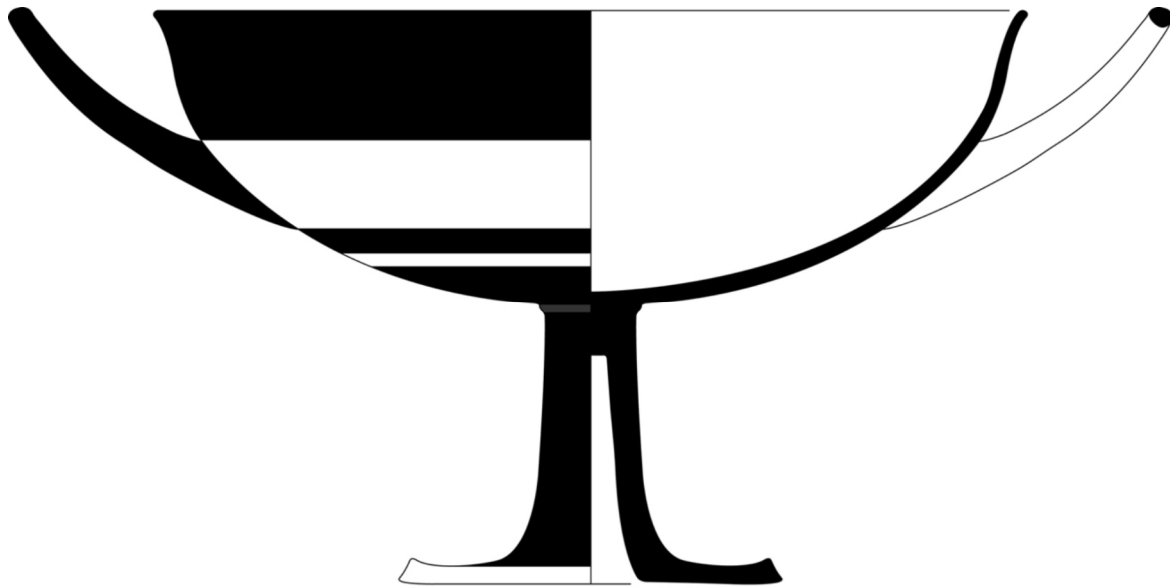


Fig. 45. Profile drawing of **111** (1:3).

The tondo of **114** (pl. 36d) illustrates a frontal quadriga, which is incomplete. The incisions on the chest of the remaining trace horse consist of two concave arcs which curve outwards. Such arcs are extremely rare in Athenian black-figure and recur, insofar as known, on two other Athenian vases, one of which is a hydria by the Painter of Louvre F 51 in Florence.<sup>490</sup> Another point of comparison consists of the incised lines of the horses' manes which are nearly vertical on **114**, **117** and one horse of the Florence hydria. Furthermore, the racing chariots and horses on the exterior of the London and Berlin cups agree in many details (**111**, **114**). Below, we shall see that the inscriptions are also very helpful for linking these cups and fragments with one other.

### Shape and dimensions

In size, the two (nearly) completely preserved band-cups from Glaukytes' earliest period (**111**, **114**) differ considerably, although both qualify as *extra large* (diameters, 27.6, 34.7cm). The bowls of both are *medium*; the foot of **111** is *high*.<sup>491</sup>

The later band-cup (**116**) is *medium* (21.6cm), with *deep* bowl (0.38) and *medium* foot (0.43). Lip-cup **117** is *large* (22.0cm) and has a *deep* bowl (0.39).

In profile, band-cups **111** and **114** are similar (fig. 45); the lip curves smoothly from the bowl, is rather straight, and turns outwards at the top, not unlike the profile of the Munich cup with two *epoiesen*-signatures (**110**). The foot of **111** is much higher and sturdier than that of the one in Munich. The handles of both **111** and **114** cups turn up slightly above the rim.

The shape of the lip-cup of Glaukytes in Berlin (**116**), though a little bit smaller, closely resembles that of the lip-cup in the Ricci collection in Chiusi (**117**). Both of them were probably thrown by the same potter.

<sup>488</sup> Moore 1971, 402, mentions only two other examples: 'Tyrrhenian' amphora of the Castellani Painter, Florence 3773/Berlin F 1711, and a type B amphora in the Manner of Exekias, Baden, Roß (Moore 1971, nos. A 204, A 394, pls. 17.1b, 31.2). A collapsing horse occurs on a Siana cup, Berlin V.I. 3755 (Brijder 2000, pl. 194a).

<sup>489</sup> On **114** (pl. 36c) the spokes are somewhat different, thinning at the triangular attachments to the wheel.

<sup>490</sup> Florence 3789; *ABV* 314.4; P. Bocci 1969, *CVA* 5, pl. 11.2. Moore 1971, 304, knows of only one other example: a neck-amphora that recalls the Painter of London B 76, Basel, market (Moore 1971, no. A 1020, not ill., non vidi). She also mentions a Boeotian example.

<sup>491</sup> The attached foot of **114** is alien.

Date-type	H.	D.	foot	bowl
550/45-Band-cup	22.7	31.15	0.48	0.35
c. 540 –Lip-cup			0.43	0.38
c. 540 –Band-cup	14.4	22		0.39

Chart 9. Average absolute and relative dimensions of Glaukytes' cups.

## Inscriptions

The London band-cup (**111**, fig. 46a) has a signature under one handle and a superlative *kalos*-inscription praising Hip(p)okritos under the opposite one. This *kalos*-inscription is repeated below a single handle of **112** and **114** (fig. 46c-d). In each instance, the use of the superlative adjective results in two lines of equal length.<sup>492</sup> A signature of Glaukytes also appears under a handle of **115** (fig. 46b), around the animals of band-cup **113** (pl. 36a) and in both handle-zones of lip-cup **116** (pl. 37a-b).<sup>493</sup> The interior and exterior of the Berlin cup (**114**) show nonsensical inscriptions in the field, as also found on the left side of the Oxford fragment (**115**; fig. 46b).

On **111-13** the letters are small and rather neat (figs. 46a and c, 47a-b), whereas on **114-16** the writing is slightly less careful (figs. 46b and d, 47c-d); as seen in the upsilons, which become V-shaped instead of forked, and in the pis, which nearly lose the second hasta; in addition, the line is not as straight. On **114** the first letter of the *kalos*-inscription has been omitted and the final sigma of the name Hippokritos is barely visible (the final sigma of *kalistos* is missing; fig. 46d).

Despite the differences, which probably reflect (slightly) varying times of manufacture, the overall impression is that the inscriptions were all written by the same hand. For instance, a close look at the kappas reveals that, in every instance, the vertical line barely touches the two oblique arms.

The inconsistent degree of care becomes most apparent in a comparison of the signatures of **113** and **116** (fig. 47a-d). On **116** two errors occur in the inscription of side B (fig. 47d): the tau has been omitted and an upsilon added. Was side B simply less important for the painter?<sup>494</sup>

## Interior decoration

Band-cup **114** is decorated inside and out.<sup>495</sup> The tondo borders of **114** and **117** consist of many thin, red-and-black tongues (pls. 36d, 37d).

<sup>492</sup> The standard work on *kalos*-inscriptions remains Robinson/Fluck 1937. More recent studies include: Kilmer 1993, Parker 1994, Slater 1999, Lissarrague 1999b, Lear/Cantarella 2008, 164-73. For a more extended discussion of *kalos*-inscriptions see pp. 125-26 below.

<sup>493</sup> Furtwängler was probably correct when he supposed that a signature of Glaukytes, now lost, must have appeared under the other handle of the Berlin cup (**114**, Furtwängler 1885, 304). We have already seen above in section 4.2 that inscriptions rarely occur below cup handles. For inscriptions on either side of a figured scene see chapter seven on Hermogenes.

<sup>494</sup> Cf., e.g., the two sides of a lip-cup by Taleides (**124**, best illustrated in Heesen 1996, figs. 80, 82). On this phenomenon see also G. Ahlberg-Cornell, *The Wearing Out Phenomenon in Attic Black-Figure Vase-Painting. A Test Study of Internal Chronology*, in Docter/Moormann 1999, 51-54.

<sup>495</sup> Besides Berlin F 1799, at least 44 other band-cups have interior decoration. Ten have also figurework in the handle-zone and on the foot's standing surface (so-called 'Prachtschalen'): Aegina N.T. 47 (Greifenhagen 1971, 100, fig. 24; Moore 1986, 70-76, figs. 13-16), Basel, Cahn HC 1447 (Greifenhagen 1971, 97, figs. 20-21), Berlin F 1800 (idem, 80-84, figs. 1-6), Cyrene Sb. 411.9 (Moore 1987, 35, no. 209, pl. 37), Himera H 70.129.1 (Danile 2005, 250, 252-53, figs. 1-3), Munich 2238 (Fellmann 1989, pls. 58-61), New York, Abraham coll. (Greifenhagen 1971, 89-90, fig. 13-15), Rome, VG 50712 (ivy under foot, Mingazzini 1930, no. 610), Thera 1773 (Daux 1962, 870-3, figs. 15-17), Toledo 63.25 (C.G. Boulter/K.T. Luckner 1976, *CVA* 1, pls. 35.2, 36.1-2). Eight others are too fragmentary to know if they had interior decoration, but do have figurework on the foot's standing surface: Athens, NM Acropolis 2477 (Graef/Langlotz, pl. 100), Athens, NM B 1631 (Greifenhagen 1971, 99, fig. 23), Berlin Sa 488x (idem, 95, fig. 18), Boston 88.846 (True 1978, pl. 109.15), Germany, private (Greifenhagen 1971, 96, fig. 19), London 88.6-1.408 (ivy under foot, Schauenburg 1971, 165, fig. 2), Paris, CabMéd Froehner 1654 (*Para* 117), Samos (Kreuzer 1998a, cat. nos. 305-6, pls. 47-48); as explained in chapter nine, the fragments of the enormous band-cup **244** (pl. 71a) may also belong to a 'Prachtschale'. Another 20 band-cups combine interior decoration with figurework in the handle-zone: Aachen, Sührmondt-Ludwig Museum AK 1307 (K. Sporn ed., *Europas Spiegel. Die Antikensammlung im Suermondt-Ludwig-Museum Aachen*, Wiesbaden 2005, 83, no. 101), Agrigento R 155 (A. Calderone 1985, *CVA* 1, pls. 33.3, 35.1-2), Athens, NM

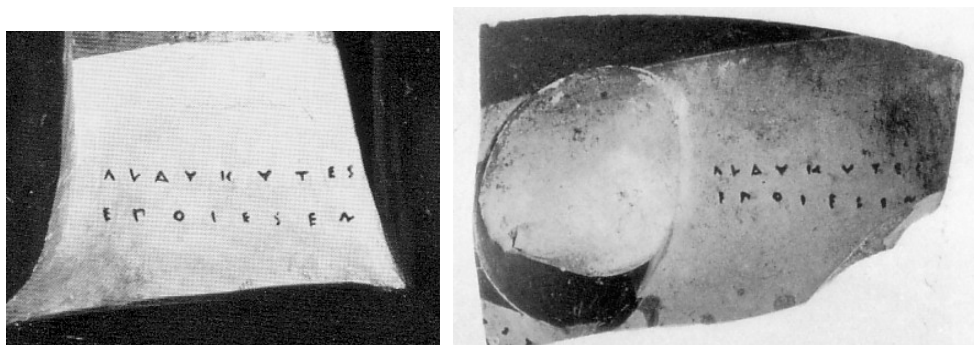


Fig. 46a-b. *Epoiesen*-signatures under the handles of 111 and 115.

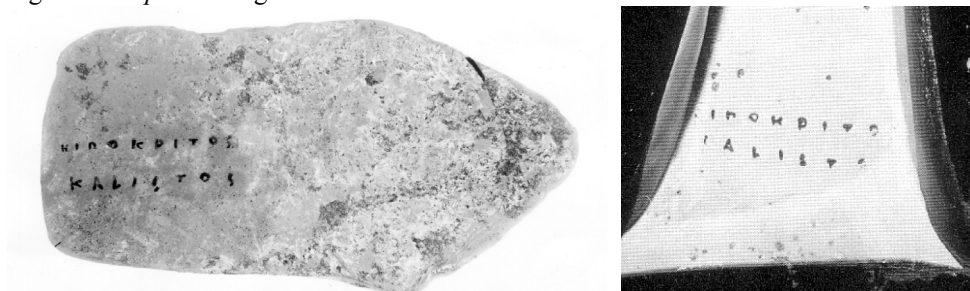


Fig. 46c-d. *Kalos*-inscriptions under the handles of 112 and 114.



Fig. 47a-b. *Epoiesen*-signature of 113.

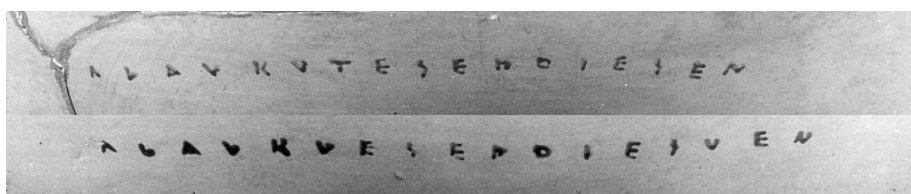


Fig. 47c-d. *Epoiesen*-signatures of 116.

12678 (Callipolitis-Feytmans 1986, pl. 37.1-4), Basel, market (Cahn Auktionen 2, June 2000, no. 38), Bucharest 9481 A-C (Dimitriu 1966, pl. 43), Florence 3894, 3904 (*ABV* 265.2 and 4), Italy, illegally excavated (website Carabinieri, no. 63265/039), Izmir 13753 (Tuna-Nöröling 1995, 14, pl. 3.34), Kassel T 1081 (not previously published), Malibu, Getty 76.AE.101.8 (not previously published), Milan, market (Finarte, 13-14 March 1963, no. 64), Munich 2240 (Fellmann 1989, pls. 55-57), Munich 9436 (Painter of the Nicosia Olpe [Fellmann], Fellmann 1989, pls. 21-22), New York, market (with ivy band in handle-zone: Royal-Athena Galleries, *Art of the Ancient World* XVIII, 2007, no. 124; previously, J.-D. Cahn, Katalog XIII, December 2001, no. 54; Cahn Auktionen, 22 September 2006, no. 417), Paris, Louvre F 145 (with ships on inner lip, Plaoutine 1938, pl. 88.2, 4-6), Piombino 36762 (not previously published), Rome, VG 80204 (Hannestad 1989, no. 237), St. Petersburg Nf. 89.56 and Nf. 89.57 (Petrakova 2009b, pls. 32-34), Sydney, market (Gallery Xanthos, November-December 1997, no. 29), Taranto 4579, 117189 (Masiello 1997, figs. 6.3, 70.66). Eleven have no exterior decoration (preserved): Amsterdam 13028 (Brijder et al. 1996, pl. 117.2), Basel, market (*MuM*, May 1961, no. 130), Cerveteri s.n. (Brocato 2000, 159, figs. 123, 134), Kiel B 786 (M. Prange 1993, *CVA* 2, pl. 37.1-2), London, market (Sotheby's, 8 December 1980, no. 237), Palermo, Banco di Sicilia 677 (Giudice/Tusa 1992, 77, no. D 8), Rome, VG s.n. (*Vulci. Zona dell' 'Osteria'. Scavi della 'Hercle'*, 104, no. 2, figs. 38, 40; Brijder 2000, 483, n. 132: 'close in style to the Red-black Painter'), Taranto 20239 (Masiello 1997, fig. 64.4), Vatican 35533 (Iozzo 2002, 152-53, no. 206, pl. XCVI), whereabouts unknown (photos D. Widmer, Basel, nos. 8763-8766), Winterthur 418.1960 (I. Metzger/M. Ronzani/H. Bloesch 1979, *CVA* Ostschweiz 1, pl. 18.1-2). Lastly, a few band-cup fragments show ships on the inner lip: Athens, Agora P 13032+23149 (*Athenian Agora* XXIII, no. 1704, pl. 111), Centre Island (NY), private (not previously published), Italy, illegally excavated (website Carabinieri, no. 63265/858), New York 1987.11.3 (not previously published).

Both medallions are *small* in relation to the diameter of the bowl, 0.41:1 (**114**) and 0.43:1 (**117**). In the latter lip-cup, the pattern is less refined, lacking the scalloped ring surrounding the tips of the tongues. Nearly all lip-cups lacking a scalloped ring have a completely plain exterior (i.e., neither figurework, inscription nor ornament).<sup>496</sup> Only two known lip-cups without a scalloped ring are decorated on the exterior as well.<sup>497</sup> Some band-cups with inner decoration also lack the scalloped ring.<sup>498</sup> Three cups with this characteristic (lip-cup, little-master fragment, band-cup decorated inside and out) are attributed to the Painter of the Nicosia Olpe, none of which can be dated before c. 545/40 BC.<sup>499</sup>

### Non-mythological subjects

The frontal quadriga of **114** (pl. 36d) is, as yet, the only example of the subject in a little-master tondo.<sup>500</sup> The earliest frontal chariots in Athenian vase-painting are by the Gorgon Painter, dated c. 600 BC.<sup>501</sup> The composition remains generally unchanged throughout the sixth century: the heads of the pole horses are turned towards one another and overlap slightly; the trace horses look outwards; the charioteer stands in the car, with his head turned in profile to either side. Often male or female figures flank the chariot. The depiction inside **114** was heavily damaged when the cup's foot broke off; nothing remains of the charioteer and, of the chariot, only two lines indicate the wheels. On either side, a small nude youth attends to the horses. In the exergue a dog chases a hare.

An exergue is very rarely included in the tondos of Athenian black-figure cups.<sup>502</sup> A few Siana tondos show a ground line defining the field of an exergue which, however, is blank; an exception is a Siana cup by the Cassandra Painter where the exergue contains lotuses.<sup>503</sup> A floral

<sup>496</sup> See here, e.g., **242** (Epitimos Painter, pl. 70c) and **245** (Manner of Lydos, pl. 71b); furthermore, e.g., Ascona, market (cock and hen, Casa Serodine 1984, not previously published), Budapest 51.91 (Haldenstein 1982, 135), Christchurch CUC 1/53 (Green 2009, 79-81, no. 27), twice Freiburg, market (Puhze, Katalog 2, 1979, no. 53; idem, Katalog 12, 1997, no. 181), Geneva, Chamay (not previously published; warrior opposite bearded man), London, market (Sotheby's, 9-10 July 1984, no. 204), New York, market (Christie's, 12 December 2002, no. 18), Palermo, N.I. 2877 (Tamburello 1969a, 285-86, fig. 16), four cups probably by one potter/painter, Taranto 4351, 4352, 4358, 4368 (Masiello 1997, figs. 13.13-16), Virginia, private (Christie's, New York, 8 June 2004, no. 306). Of the following three lip-cups probably by one painter, one has imitation inscriptions; two are entirely plain outside: Laon 37990 (inscriptions, J. de la Genière 1954, *CVA* 1, pl. 20.2, 5), Leiden I 1956/1,1 (M.F. Vos 1978, *CVA* 4, pl. 59.2,5,7), Rome, VG 79872 (Hannestad 1989, no. 63). Of course not all lip-cups with plain exterior lack the scalloped ring around the tips of the tongues, e.g., Basel, market (*MuM*, September 1982, no. 19), Munich 2143-2145, 2147 (Fellmann 1988, pls 22.1-2, 32.3-4, 34.1-6).

<sup>497</sup> Lip-cup of the Centaur Painter, **516** (pl. 128a), and Bassano del Grappa 59 (Andreassi 1990, 88, no. 15).

<sup>498</sup> Band-cups, interior decoration only: Palermo, Banco di Sicilia 677 (Giudice/Tusa 1992, 77, no. D 8), Taranto 20239 (Masiello 1997, fig. 64.4). Band-cups, interior and exterior decoration: e.g., Agrigento R 155 (A. Calderone 1985, *CVA* 1, pls. 33.3, 35.1-2), Berlin F 1800 (Greifenhagen 1971, 81-84, figs. 1-2), Bucharest 9481A-C (Dimitriu 1966, pl. 43, no. 813), Florence 3904 (*ABV* 265.2), Taranto 4579, 117189 (Masiello 1997, 151, fig. 6.3, and 277, fig. 70.66), whereabouts unknown (photos Widmer, Basel, nos. 8763, 8765-66; interior, two horsemen and fleeing warrior; exterior, fighting warriors and chariots). Inside a band-cup now in New York, decorated inside and out (Greifenhagen 1971, 89-90, figs. 13-15), the scalloped ring also misses, but a black dot marks the outer tip of each relief-line between tongues.

<sup>499</sup> Basel, Cahn (*Para* 197.15), Berlin F 1774 (*Para* 197.16; Salis 1930, 7), Munich 9436 (Fellmann 1989, pl. 21.1-3).

<sup>500</sup> For a frontal chariot on the exterior see chapter seven (Hischylos). Only one Siana cup with a frontal chariot in the tondo is known to me: Athens, Kerameikos 2944 (Brijder 2000, 582, with n. 121, pl. 183d, Red-black Painter, 560/50 BC). The standard study on this kind of scene remains Hafner 1938 (with a review and appendix by Amyx, in *AJA* 43 [1939] 164ff.).

<sup>501</sup> Cf. Moore 1971, 412.

<sup>502</sup> Apart from the later cups of the Segment Class, e.g., M. Kaška, *Die attischen Segmentschalen*, Münster 2009, pls. 1, 5, 6, 8, 11-12, 30, 34-35, 40, 47, 58-59. Exergues are rather common on Athenian black-figure plates (Callipolitis-Feytmans 1974, *passim*).

<sup>503</sup> Siana cup of the Cassandra Painter, London B 379 (Brijder 1983, pl. 24d). For other Sianas with ground line see Brijder 1983, 149, n. 405, pls. 46d,f, 52f; Brijder 1991b, pls. 132f (exergue partly painted black), 134c, 148b, 150c; Brijder 2000, pl. 183c; and Bochum S 481 (Painter of Boston C.A.; N. Kunisch 2005, *CVA* 1, pl. 48.2), Cleveland 65.78 (Painter of Boston C.A.; C.G. Boulter 1971, *CVA* 1, pl. 22.2), Thermi (E. Skarlatidou, Una tomba arcaica in Macedonia, Nuovi dati per un riesame della cronologia della ceramica corinzia, *ASAtene*



motif also decorates the exergue of lip-cup **86** (pl. 25b). One other lip-cup (**237**, pl. 68d) has a figured exergue where the Epitimos Painter portrayed two fighting-cocks. In yet another lip-cup, by Nearchos (**262**, pl. 76c), the exergue is painted red and the upper ground line runs between incisions. Two lip-cups have exergues without figurework: Munich 9411, depicting a siren on a double ground line, and Thessaloniki 7839 with a winged horse standing on a single ground line.<sup>504</sup> Lastly, XAIPE is inscribed in the exergue below the ground line in the tondo of Würzburg L 408.<sup>505</sup>

The tondo of the lip-cup in Chiuse (117, pl. 37d) also depicts horses whose manes are marked with nearly vertical lines, as in **114**. The horseman leads a spare horse. M. Iozzo suggests that the subject may be an *amphippos*, that is, a cavalryman who normally went into battle with a second horse. In most depictions of a horseman with a second horse, however, he is not equipped with a helmet, although he often carries a spear, which is not included in the tondo of **117**.<sup>506</sup> A cloth is suspended behind the man. P.A.L. Greenhalgh proposes that we may be dealing with representations of training by squires who normally attended hoplites' horses when they were in battle.<sup>507</sup> Obviously they would first need to practise controlling two horses.<sup>508</sup> A Siana cup of the C Painter may indeed illustrate such a military training.<sup>509</sup> The lively scene inside **117** finds a parallel only in the tondo of a lip-cup in Glasgow.<sup>510</sup>

### Exterior decoration

As mentioned above, a battle scene including a fallen horse, as illustrated on **111** (fig. 48), is extremely rare in Athenian vase-painting. Conflicts with hoplites and chariots, on the other hand, are a favourite subject of many painters. The fights on side A of **111** (pl. 35a, c), from a mythological past or not, are exceptionally animated, with much overlap, fallen warriors strewn about, warriors in single combat and chariots storming through the tussle. One warrior, to the left of the grouping with the fallen horse, has a dotted pattern on his left thigh (fig. 48). Such marks, which also appear on animals, have been variously explained as the rudimentary representation of drapery or more often as muscles,<sup>511</sup> body ornamentation, like a tattoo<sup>512</sup> or the scar of an old wound.<sup>513</sup> Although some markings on humans may indeed be tattoos, especially those in the shape of a spiral or rosette, the dotted pattern (as on **111**, fig. 48) makes the supposition that they depict old wounds rather attractive. Such markings are especially frequent where wounds would have most often been inflicted: the upper

---

80.2 [2002] 292-93, figs. 25-26). See also the Gordion cup in a German private collection with a floral in the exergue: Brijder 2000, pls. 258-59.

<sup>504</sup> Fellmann 1988, pl. 5.1-7, and Vokotopoulou 1985, 154-55, no. 244.

<sup>505</sup> Langlotz 1932, pl. 116.

<sup>506</sup> See, e.g., the rather calm depictions of the scene by the Affector (Mommensen 1975, nos. 18, 39-41, pls. 26, 46, 48). On the type B amphora, Munich 1443 (Mommensen 1975, pl. 48) the representation of a second horseman is limited to the feet only.

<sup>507</sup> Greenhalgh 1973, 106.

<sup>508</sup> This differs from the scene in the tondo of the lip-cup Paris, Louvre F 84bis, which might simply illustrate equestrian acrobatics, where a nude boy stands on the rump of the horse behind the horseman who leads a second horse (F. Pottier 1933, *CVA* 8, pl. 79.7). On an amphora in Paris, Cab Méd 243, a youth with two shields jumps on to a horse (again behind a horseman who leads a second horse) in front of an audience and an *aulos*-playing man (S. Lambrino 1931, *CVA* 2, pl. 88.1, 4).

<sup>509</sup> London B 380 (Brijder 1983 pl. 25c).

<sup>510</sup> Glasgow 19.102 (E. Moignard 1997, *CVA* 1, pl. 20.5-6).

<sup>511</sup> Both explanations in K. Schauenburg, Ein Psykter aus dem Umkreis des Andokidesmalers, *JdI* 80 (1965) 76-104, esp. 80, 82; idem, in Hornbostel 1977, 261; idem, in Hornbostel 1980, 71; all with lists of such marks, mostly on animals.

<sup>512</sup> B. Fellmann, Zur Deutung frühgriechischer Körperornamente, *JdI* 93 (1978) 1-29, with an overview of the different markings in fig. 11. So also A.J. Clark, in *CVA* Malibu 1, 51-52, with literature on tattooing in antiquity and additions to Schauenburg's and Boardman's (see next note) lists.

<sup>513</sup> Boardman 1978b, with a list of such markings on humans. Confirming Boardman's theory: M. Halm-Tisserant, Le sang et la blessure dans l'imagerie vasculaire de la guerre en Grèce, *Ktema* 31 (2006) 309-38, esp. 316-17, and, D. Saunders, Dead warriors and their wounds on Athenian black-figure vases, in D. Kurtz ed. 2008, *Essays in Classical Archaeology for Eleni Hatzivassiliou 1977-2007*, 85-94, esp. 88.



Fig. 48. Detail side A of 111.

arms and thighs of humans and the back and neck of animals.<sup>514</sup> Boardman remarks, ‘the only creatures so scarred are those commonly shown as prey.’<sup>515</sup>

The battle on side B (pl. 35b, d) is a bit more orderly; most of the action takes place in the middle where only one casualty is depicted. Coming from the left, two infantrymen with Thracian caps move forward behind a cavalryman leading a spare horse. In front of them, a warrior is collapsing: Has he just dismounted and been immediately attacked? Whereas on side A two chariots close in from the side, on side B two chariots move away from the centre. Band-cup fragments (113, pl. 36a) depict a lion attacking a boar. The combination of species is rather common in Athenian representations of animal fights.<sup>516</sup>

Both sides of 114, in Berlin (pl. 36b-c), illustrate the pursuit of Kyknos by Herakles. The story is well known, thanks to the survival of the epic *Aspis*, which in antiquity was wrongly attributed to Hesiod, but which is now thought to date from the late seventh/early sixth century BC, about the time when Stesichoros wrote another, now lost version of the tale. These poems, it seems, inspired many vase-painters to depict Herakles and Kyknos from the second quarter of the sixth century to the first quarter of the fifth.<sup>517</sup> The earliest extant Athenian pictures are found inside a Siana cup of the Vintage Painter in Basel, an unattributed lip-cup in Pomezia and three amphorae, two of which come from the workshop of Lydos, all dating 560/50 BC.<sup>518</sup> In these instances, Kyknos is presented as a giant but he was later given more human dimensions and the fight developed into a divine duel, modeled on the gigantomachy. Often, the two combatants fight in the middle, flanked by deities choosing either side: Athena supports Herakles, while Ares comes to the aid of his son Kyknos and Zeus intervenes by throwing his thunderbolt, wounding Ares. On the only other known band-cup with this subject the deities are replaced with anonymous spectators.<sup>519</sup> The picture of 114 is unusual, in that Zeus is the central figure, intervening before the actual fight has begun, and the pursuit in the chariots is shown. In many painted versions, the combatants have already descended from their chariots, driven by Iolaos, for Herakles, and Phobos, for Kyknos. One other representation, seen on an oinochoe probably by the Epitimos Painter, dated c. 540 BC, warrants mention because the painter

<sup>514</sup> See here 230 (Oakeshott Painter, fig. 87a; pl. 65c).

<sup>515</sup> Boardman 1978b, 332.

<sup>516</sup> Little-master cups: (211, Neandros, side B, pl. 60d), Athens, NM Acropolis 1642 (Graef/Langlotz, no. 1642, not ill.), Basel, Cahn HC 1406 (Kreuzer 1992, 105, no. 110), Copenhagen, NM 8041 (K. Johansen 1963, *CVA* 8, pl. 323.5), London, market (Christie’s, 7 December 1994, no. 63; previously, Sotheby’s London, 13-14 December 1990, no. 237), Marseille, Borély VIII.14 (Villard 1960, 22, pl. 7.4), Rome, VG 63556 (Riccioni 2003, 3-4, no. 4, figs. 11-13).

<sup>517</sup> The story also occurs in sculpture on a metope of the Athenian Treasury in Delphi. For a review of the literary sources and iconography see Brommer 1984, 81-83, Shapiro 1984, idem 1993, 211-14 and Zardini 2009.

<sup>518</sup> Basel, AntMus BS 428 (Brijder 1983, pl. 52d), Pomezia E 2371 (Paribeni 1975, 377, fig. 454). Amphorae: Taranto 52148 (Painter of London B 76), Paris, Louvre F 29, and Malibu, Getty 86.AE.53 (H.A. Shapiro, Two Black-figure Neck-Amphorae in the J. Paul Getty Museum: Problems of Workshop and Iconography, in *GVGetMus* 4, 11-32, figs. 1a, 9-10).

<sup>519</sup> Laon 37982 (J. de la Genière 1954, *CVA* 1, pl. 21.1, 6).

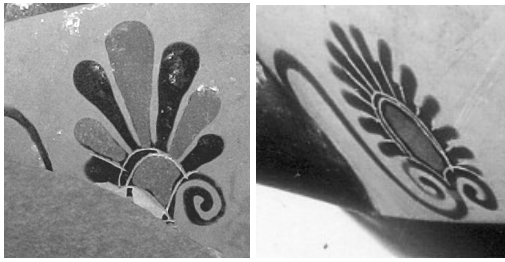


Fig. 49a-b. Palmettes of **113** and **116**.

chose a moment in the story which is not portrayed elsewhere: Herakles and Ares fight over the corpse of Kyknos.<sup>520</sup>

### Ornaments

Two of Glaukytes' cups have handle-palmettes (**113**, **116**; fig. 49). As their palmettes differ quite a bit, it is not easy to imagine that those of both cups were applied by one painter, although we have already seen that in other workshops the palmettes of cups by one painter may vary considerably. Perhaps an assistant was called in to apply the ornaments of such cups, as collaboration on a single vase has sometimes been recognized, for example with regard to ornaments, animal friezes, etc.<sup>521</sup> This practice was possibly far more widespread than is usually supposed, for it is not difficult to envisage that a new painter would begin his apprenticeship by working on the simpler elements or that, particularly in workshops where both large and small pieces were turned out, painters specialized in, for instance, animal friezes or ornaments.<sup>522</sup> It would also seem possible that in a busy workshop colleagues assisted one another to finish an order on time. The inscriptions, however, usually seem not to have been delegated to a new or assistant employee.<sup>523</sup>

### Provenance and chronology

Three cups come from Vulci (**111-12**, **114**), one from an unspecified location in Italy (**115**) and one probably from the Chiusi area (**117**).<sup>524</sup> Once again, excavation data about their contexts are not available.

For the dating we are therefore entirely dependent on stylistic and workshop criteria. If the author's explanation of the paired *epoiesen*-signatures of the Munich cup (**110**) is correct, all the cups with the signature of Glaukytes only must be later than it, that is, shortly after c. 550 BC.

As set out above, the script of **111-13** is rather neat, whereas that of **114-16** is a bit less careful. The phenomenon of one craftsman's script becoming looser and less orderly over the years is attested for various painters.<sup>525</sup>

None of the larger pieces by the Painter of Louvre F 51 bears an inscription. In subject matter as well as in style and details (like the spokes of the chariot wheels) the painter's hydria in Naples (81176) agrees most closely with **111**. This hydria has been assigned to 550/30 BC by A. Adriani and to 540 BC by M.B. Moore.<sup>526</sup> The style of the painter's hydria in Florence (3789) is slightly more detailed, as is that of band-cup **114**, which also features a frontal quadriga where the chest of the trace horse shows the unusual detail of incised arcs which curve outwards. P. Bocci dates this hydria c. 550 BC; M.B. Moore, c. 550/540 BC.<sup>527</sup>

<sup>520</sup> Berlin F 1732 (Tiverios 1976, pls. 57-59).

<sup>521</sup> See n. 270.

<sup>522</sup> See n. 271.

<sup>523</sup> Note, however, two cups from Xenokles' workshop, **57** and **80**, where the painter who executed the palmettes seems also to have tried his hand at the inscription.

<sup>524</sup> Most pottery of the Ricci collection comes from the Chiusi area.

<sup>525</sup> See n. 235.

<sup>526</sup> A. Adriani 1950, *CVA* Naples 1, pls. 38.1, 39.1; Moore 1971, 103.

<sup>527</sup> P. Bocci 1969, *CVA* Florence 5, pls. 12.1-2, 14.1-2; Moore 1971, 103.

Because of the careless inscriptions of **116** and the execution of the tongue border of **117**, these cups may be considered later pieces. Therefore a date of 550/40 BC is here proposed for **111-15**, with **111-13** being the earliest. Cups **116** and **117** would be a bit later, around 540 BC.

### Concluding remarks

In this chapter a workshop is discussed where two potters signed independently and once together. The explanation given for the paired *epoiesen*-signatures of **110** agrees with the proposed scenario in which the elder potter, Archikles, who shaped the establishment's earliest cups, hires a younger potter, Glaukytes, and has him work under his supervision. Later, the younger potter takes over the operation (similarly to the father-son relationship of other workshops).

The potter Archikles collaborated with one painter during his career who may be identified with Archikles himself. In contrast, the potter Glaukytes worked together with two painters: Painter of Munich 2243 (for **110**) and Painter of Louvre F 51, who was responsible for all the cups with the signature of Glaukytes only.<sup>528</sup> As explained, the cups of the Painter of Louvre F 51 are contemporaneous with his larger work and show, in part, the same subjects.<sup>529</sup> It seems therefore quite likely that the larger vases were also manufactured in the same workshop.

Unanswered questions remain, of course. Who potted the painter's larger pieces? A similar problem arose above with regard to Phrynos and the amphorae of the Botkin Class. Is the Painter of Louvre F 51 the same person as the potter Glaukytes? This seems possible, as they collaborated for a long period of the painter's career. However, it could also be argued that they were simply different individuals, specializing in their own fields and cooperating closely. Both possibilities need to be kept in mind.

Regarding the Munich cup with paired signatures, which was probably fashioned by Glaukytes, it would not be surprising if one day the painter, his hand having been recognized in other work, turned out to be a painter of mainly larger shapes. If so, it would become more likely that the potter Glaukytes and the Painter of Louvre F 51 were two different craftsmen. In that case, the potter and his painters concentrated on what each of them did best.

---

<sup>528</sup> We have seen that the palmettes of **116** may have been added by a different painter.

<sup>529</sup> As yet, two other favourite subjects of the painter's larger vases - Herakles fighting with Triton and homoerotic courting - are not seen on his cups.

## 5. EXEKIAS, PAINTER OF LOUVRE F 54, c. 555/50 BC (nos. 118-23; figs. 50-54; pls. 38-40b)

### Introduction

Lip-cups **118-22**, bearing *epoiesen*-signatures of Exekias, have received much attention as to whether the name refers to the renowned potter-painter who made amphorae and the fine type A cup, Munich 2044, with the image of Dionysos on a sailing boat in the coral red interior.<sup>530</sup> The same signature on a Siana cup in Athens (1104) is the object of similar speculation.

Judging from the high level of craftsmanship in Exekias' amphorae, K. Stähler rules out the possibility that the lip-cups were also manufactured by him.<sup>531</sup> On the other hand, D. Callipolitis-Feytmans identifies the Athens Siana cup, which is stylistically linked to the lip-cups, as early work of Exekias; B. Fellmann believes that the lip-cups originate from the same workshop as the larger vases, but thinks it unlikely that they were decorated by Exekias himself.<sup>532</sup> Based on a study of the Exekian inscriptions, H.R. Immerwahr concludes that those of the lip-cups were not written by the Exekias who signed amphorae.<sup>533</sup> Whereas L. Rebillard's examination of the Exekian signatures leads her to the opposite conclusion: the signatures on the cups are by the same hand as those of Exekias' larger shapes.<sup>534</sup> H. Mommsen agrees with Immerwahr that the inscriptions of the lip-cups were all written by one artisan whose script differs from that of the 'eigenhändigen' signatures of Exekias.<sup>535</sup> She observes also that the inscriptions of the Athens Siana cup are probably by that same hand (as are also the palmettes of the Siana cup and the lip-cups).

Remarking that the ornamentation of the signed lip-cups was not carried out by the famous Exekias, M. Steinhart leaves open the matter of the potter's identity.<sup>536</sup> H.A.G. Brijder finds it unlikely that the Athens Siana cup was fashioned by the master Exekias himself, maintaining that an improbably large time gap separates the Siana cup, 560/55 BC, from his earliest identified painting, dated by H. Mommsen to 550/40 BC and by E.A. Mackay to the late 540s BC; the latter is inclined to agree with Brijder.<sup>537</sup>

Significantly, however, any perceived time gap is bridged by four Group E amphorae, two showing *epoiesen*-signatures of Exekias, dating around 550 BC, which Mommsen identifies as early work of the potter.<sup>538</sup> In fact, the two signatures may well be the earliest known that he wrote himself as the script finds parallels in the inscriptions of vases which he also painted; moreover, inscriptions are otherwise very rarely met in Group E.<sup>539</sup> Mommsen notes further, correctly in my opinion, that it is impossible to determine if the lip-cups, all of which seem to be products of one potter, were

<sup>530</sup> *ABV* 143-46, *Para* 59-61. Additions are made by E. A. Mackay and H. Mommsen, e.g., Malibu, Getty 80.AE.101 (E.A. Mackay, A New Exekian Fragment, *GVGetMus* 1, 39-40, fig. 1), Taranto 179196, and Athens, NM Acropolis 649c-d (Mommsen 2002b, pls. 61-62). Literature on Exekias' cups: Hoppin 1924, 96-97, 102-3; Beazley 1932, 178, 180, 183, 185, 200; *ABV* 146-47. and *Para* 61 under the heading 'Other vases with the signature of Exekias'; Stähler 1968-70; Haldenstein 1982, 108-9; Immerwahr 1990, 35-36, nos. 146-50; Rebillard 1991; Mommsen 1998; Brijder 2000, 617-21; *KLA* I, 249 (M. Steinhart); Mackay 2010, 4-5, n. 30.

<sup>531</sup> Stähler 1968-70, 80.

<sup>532</sup> Callipolitis-Feytmans 1986, 39; Fellmann 1988, 36-37.

<sup>533</sup> Immerwahr 1990, 35-36, nos. 146-150: 'With the possible exception of 146 (i.e., the Athens Siana) the Little Master cups, although potted by Exekias, were not painted by him.'

<sup>534</sup> Rebillard 1991, esp. 560-62. Rebillard's dating is unclear: on p. 550 she places the first little-master cups at 560 B.C.; on p. 552 they appear 'au milieu du VIe s.'; in n. 10 on p. 554 they were made between 550 and 530; the Siana cup Athens 1104, which Rebillard considers 'contemporain des premières coupes à lèvres' (p. 555), is then dated by her 'vers 540' (p. 563).

<sup>535</sup> Mommsen 1998, 47-48.

<sup>536</sup> *KLA* I 249, 'Ob E. selbst diese Schalen eigenhändig getöpft hat, ist nicht zu entscheiden.'

<sup>537</sup> Brijder 2000, 621; Mommsen 2002b, 229; Mackay 2010, 5, n. 31. Mommsen identifies Taranto 179196 as one of his earliest painted works (550/540 BC), whereas Mackay places it in his middle period, not before c. 540 BC (Mackay 2010, 359, 384), dating the vases from his early period to the late 540s (op.cit., 386).

<sup>538</sup> Louvre F 53; Toledo 80.1022; London B 147 and B 194; Mommsen 1998, 44-46; see also Mackay 2010, 4.

<sup>539</sup> This means that the signatures were applied by someone other than the painter of the figurework, as sometimes happened in the case of Nikosthenic signatures (Tosto 1999, 185-86). In contrast, H.R. Immerwahr convincingly shows that the signatures of Pamphaios, often situated outside the decorated area, were written by the painter himself (Immerwahr 1984).

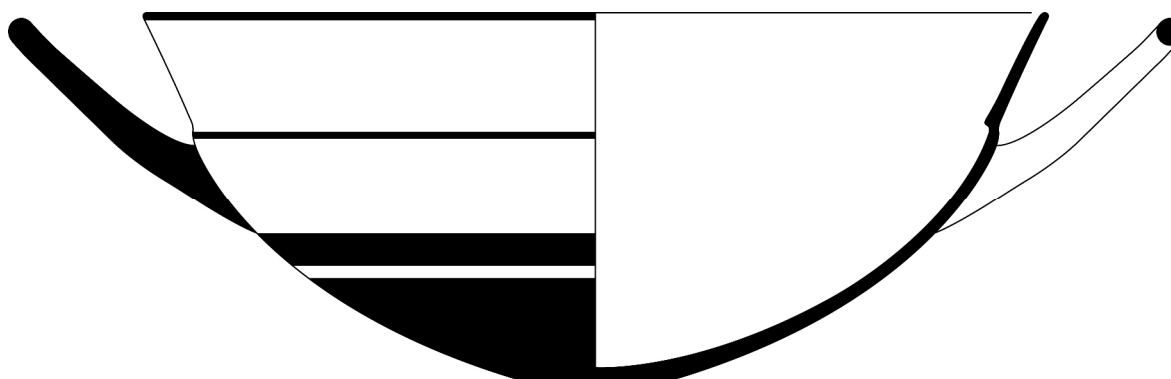


Fig. 50. Profile drawing of **118** (1:2).

fashioned by the renowned potter-painter; the same applies to the Athens Siana cup which is linked to the lip-cups by its inscription and ornaments.

In my opinion, the lip-cups - dating between 555/50 to 550 BC, or shortly after - and the Athens Siana cup may very well be our earliest extant potterwork by Exekias, who at that point in his career let other craftsmen apply the decoration (as on the two Group E amphorae with his signature). To judge from similarities between their handle-palmettes and inscriptions, the lip-cups and the Athens Siana cup were decorated by one craftsman, who is here named the Painter of Louvre F 54, after the first lip-cup. An unsigned band-cup (**123**, pl. 40a-b) can also be assigned to this painter, although it can not be established if it was fashioned by the potter of the lip-cups.

### Shape and dimensions

All of Exekias' lip-cups are *large*, with diameters between 22.0 and 23.7cm (fig. 50). Of their bowls, one is *medium* (**119**), two are *deep* (**118**, **122**). The feet of **119** and **122** are *high* and *medium*, respectively.<sup>540</sup> These lip-cups are so similar that they must have been thrown by one potter.<sup>541</sup> The band-cup **123** has a deep bowl and short, sturdy stem. In antiquity, its foot broke off and was reattached by pouring lead into the hollow stem. In order to prevent the formation of air bubbles, a hole was often drilled through the centre of the bowl, allowing the air to escape when the lead was poured into the stem. In this case, however, the lead streamed out into the bowl.<sup>542</sup> With regard to many other cups in need of repair, this method was not always considered suitable in antiquity because the lead would not affix strongly enough to the smooth surface of the stem. Therefore small holes were drilled through the wall and filled with lead rivets.

Date-type	H.	D.	foot	bowl
555/50-Lip-cup	15.4	22.6	0.48	0.37

Chart 10. Average absolute and relative dimensions of Exekias' lip-cups.

<sup>540</sup> The foot of the Louvre cup (**118**) is alien; that of the one in the London market (**121**) is modern, modeled after the foot of the Munich cup (**119**). I wish to thank Heide Mommsen for sending me her profile drawing of the Geneva cup (**122**). For a profile drawing of **119** see Fellmann 1988, Beilage 5.5.

<sup>541</sup> Cf. Mommsen 1998, 48.

<sup>542</sup> Other examples of this restoration method are, e.g., **124**, **133**, **142**, **325**, **347**, **416**; see Heesen 1996, 161-63, no. 40; Brijder et al. 1996, pls. 95, 96.1, 98.2, 99; Fellmann 1989, 25, with more examples. M. Vickers' interpretation of the rivet holes of **325** as a practical joke (Vickers 1980, 183-84, pl. 29) is unconvincing because of the ample evidence that such holes were commonly drilled to make repairs. For vases with ancient repairs, found mainly in funerary contexts, see here chapter eleven, section on provenance. For ancient repairs see S. Pfisterer-Haas, « Wenn der Topf aber nun ein Loch hat »....*Restaurierung griechischer Keramik in Antike und Neuzeit*, Leipzig 1997; eadem, Antike Reparaturen, in Bentz 2002, 51-57; R. Dooijes/O.P. Nieuwenhuys, Ancient Repairs: Techniques and Social Meaning, in Bentz/Kästner 2007, 15-20; Nadalini 2007; Bentz et al. 2010, 104-10.

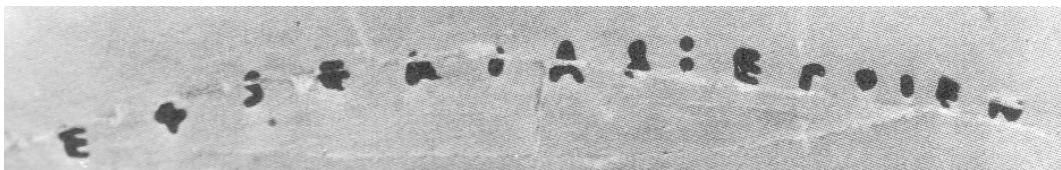


Fig. 51. *Epoiesen*-signature of 119.

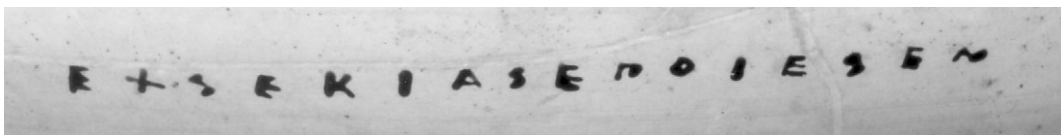


Fig. 52. *Epoiesen*-signature without word-divider on 121.

### Inscriptions

The inscriptions read *epoiesen*, with some variation. One of them, 118, shows the so-called speaking object type, with two double-point dividers: EXΣEKIAΣ:MEΠIOIEΣEN:EY.<sup>543</sup> Word-dividers occur also on 119-20 and 122.<sup>544</sup> The spelling of the verb is not always consistent: on one side of 119, the iota of the diphthong and the final part of the aorist are missing, EΠIOEΣ; on the other side the syllable ΣE has been omitted (fig. 51).<sup>545</sup> The fragments from Civitavecchia (120, pl. 38d) lack the terminal EN.

The letters are small and have not been sharply drawn because the writer had a tendency to let the brush clog and smear (fig. 51). Differences are evident in their size and spacing, and the inscription is not written in a neat line. In contrast, such irregularities are not met in the inscriptions of Exekias' larger pieces.

As remarked above, H. Mommsen notes, rightly in my view, that the precise, more angular and widely spaced letters of the Exekian inscriptions on the Athens Siana cup are probably by the same hand as that of the lip-cups (as are the palmettes of the Siana cup and lip-cups 118-21).<sup>546</sup>

### Interior decoration

Only one cup, 118 (pl. 38b), has figurework in the tondo, which is badly damaged due to the loss of the foot. It is bordered by tongues. The relation between the diameters of the medallion and bowl is 0.59:1 or *large*.

The subject is a winged female, who is often identified as Nike or Eris. However, without additional figures or labels, as found inside a cup of Tleson (336, pl. 95f), this type of figure remains very difficult to identify.<sup>547</sup> The figure is always posed in the so-called Knielauf, moving swiftly to the

<sup>543</sup> Stähler (1968-70, 80) concludes that the expression of praise in the inscription for the maker of such a minor piece is proof that it could not have been thrown by the same potter, i.e., Exekias, who fashioned exceptional monumental vases. One must keep in mind, however, that Exekias' cups precede his larger work.

<sup>544</sup> Of the signatures of Exekias on larger vases, none has a word-divider.

<sup>545</sup> The omission of iota is not unusual; see Kretschmer 1894, 130, section 111. Exekias does the same on his neck-amphora, Berlin F 1720 (*ABV* 143-44).

<sup>546</sup> For a similar development in the script of other painters see n. 235. The nonsensical inscription on side B of the Siana cup belongs to a class which bears an ostensible relation to meaning by playing with the letters of *oinos* or *epoiesen*. Cf. Immerwahr 1990, 44, with n. 30, and Immerwahr 2006, 144, with n. 31, where he mentions a number of cups with such inscriptions; Munich 2127 and 2172 should be removed from his list because one has a distorted signature, the other various letters which have no relation to *epoiesen*. To be added are: Berlin F 1765 (Furtwängler 1885, 292, no. 1765), London, market (Christie's, 31 October 1978, no. 382), Paris, Louvre Cp 10271 (not previously published), possibly also Rhodes 10575 (*CIRh* III, 174-75, fig. 168).

<sup>547</sup> On the difficulty of identifying a winged female see Isler-Kerenyi 1969, 34-38; Brijder 1983, 116-17; Shapiro 1993, 53-61.

right and, in all but three cases, looking round.<sup>548</sup> Besides **118**, there are only three examples of winged females in little-master cups provided with winged boots.<sup>549</sup> She is dressed either in a long chiton or in a short one with her left leg exposed.<sup>550</sup> The hem pattern of the chiton of the winged divinity inside **118** finds a parallel in the work of Lydos.<sup>551</sup>

### Exterior decoration

Each side of the Louvre cup (**118**) depicts a single grazing deer (pl. 38a), which is a particularly frequent subject in the work of the Tleson Painter and the Centaur Painter.<sup>552</sup> The deer are placed a bit off-centre, too far to the right. Their bodies are thin, their ears very long.

Both sides of **121** present a unified action: a hunter and, opposite, his prey.<sup>553</sup> The hunter is a Scythian archer, as recognized by his pointy leather cap with long ear flaps and his one-piece suit which, judging from the markings, is made of animal skin (pl. 39a).<sup>554</sup> Elsewhere, Scythians sometimes wear short chitons.<sup>555</sup> On little-masters, such archers, who are not necessarily dressed in complete Scythian attire, are most often accompanied by hoplites or involved in fighting.<sup>556</sup> Perhaps the painter of **121** simply wished to emphasize the Scythians' proverbial skill with bow and arrow. Moreover, Scythian hunters are usually seen in groups, such as the Calydonian boar hunt.<sup>557</sup> No other representation of a Scythian hunting alone is known to the author.<sup>558</sup>

The hunter's prey - the deer on the opposite side (pl. 39b)- lifts its head towards the danger, disturbed during grazing. The curving pose of the neck is similar to that of a deer scratching itself with a hind leg.<sup>559</sup>

<sup>548</sup> Goddess looking forward: **87** (Painter of London B 425, pl. 25c), **336** (Tleson Painter, pl. 95f), Malibu, Getty 81.AE.100 (not previously published).

<sup>549</sup> **336** and Malibu, Getty 81.AE.100 (for both see the preceding note), Sydney 56.09 (Gabrici 1913, 494, fig. 185a).

<sup>550</sup> Long chiton: **87**, **336** and Malibu 1981.AE.100 (see the two preceding notes), Cincinnati (*Hesperia Art Bulletin* XXII, no. 5), London, market (Sotheby's, 13-14 December 1982, no. 216), Rome, VG 79869 (Hannestad 1989, no. 62), Taranto 117189 (Masiello 1997, fig. 70.66), Winterthur 418.1960 (I. Metzger/M. Ronzani/H. Bloesch 1979, *CVA* Ostschweiz Ticino 1, pl. 18.1-2). Short chiton: Centre Island (NY), private (ex Rome, Curtius, not previously published), Florence 3894 (related to the Lysippides Painter, *ABV* 265.4), Florence 71000 (not previously published), Freiburg, market (Puhze, Katalog 12, 1997, no. 181), New York, market (Christie's, 12 December 2002, no. 18), Palinuro XXV.12 (Naumann/Neutsch 1960, pl. 28.1), St. Petersburg B. 2969 (Petrakova 2009a, pl. 8.3), Sydney 56.09 (Gabrici 1913, 494, fig. 185a), Vatican 17818 (Albizzati 1925-39, fig. 53). Two fragments preserve only the upper parts of the goddess: Athens, NM Acropolis 1787 (Graef/Langlotz, 184, pl. 87), Oxford G 137.23 (not previously published). I have not seen a picture of the cup with winged goddess once in the De Witte coll., Paris, signed by the potter Myspios (**714**; *ABV* 167).

<sup>551</sup> Florence 70995 (Tiverios 1976, pls. 22-23; patterns enlarged in Cecchetti 1972, pl. XXIX, figs. 79-80).

<sup>552</sup> **304-5**, **411-13** (Tleson Painter, pls. 87a-c, 113d-e) and **562-64** (Centaur Painter, pl. 144a-d).

<sup>553</sup> Related action is depicted often on both sides of lip-cups of the Centaur Painter and, occasionally, those of the Tleson Painter, as we shall see below.

<sup>554</sup> For additional examples of such a suit see a lost lekythos of the Taleides Painter, once Borden Wood (*ABL* pl. 13.1a-d; *ABV* 175.14; *Para* 73), and an amphora fragment of Exekias (Philadelphia MS 4873; *ABV* 145.16; *Para* 60). For the pattern cf. the skins of panthers on cups of the Tleson Painter and the Centaur Painter (e.g., **295-97**, **531-32**, pls. 84a-e, 133c-d, 134a).

<sup>555</sup> Amongst many others, Heesen 1996, 68, fig. 20, and 80, fig. 31b.

<sup>556</sup> **101** (Phrynos Painter, pl. 29d), **224** (Amasis, pl. 64b), **526-27**, **550** (Centaur Painter, pl. 131b-d, 140b), Athens, NM Acropolis 2477 (depiction under foot; Manner of the Lysippides Painter, *ABV* 265.1; Graef/Langlotz, pl. 100), Paris, Niarchos A 031 (L.I. Marangou, *Ancient Greek Art from the Collection of Stavros S. Niarchos*, Athens 1995, no. 12), Thasos 58.17 (not previously published). The tondo fragment Gravisca II 11274 (Iacobazzi 2004, 155, no. 491) is too small to judge the setting. For Scythian archers on Athenian vases see pp. 220-21.

<sup>557</sup> For Scythian hunters, esp. in groups, see Barringer 2004.

<sup>558</sup> The scenes of an Arimaspe with Scythian leather cap/ Scythian archer on lip-cups **547** (Centaur Painter, pl. 138c-d) and Paris, Louvre A 242 (Plaoutine 1938, pls. 90.10-11, 91.4-5) aiming at a griffin or a sphinx, respectively, can hardly be described as hunts.

<sup>559</sup> For scratching deer see nn. 1054-55.



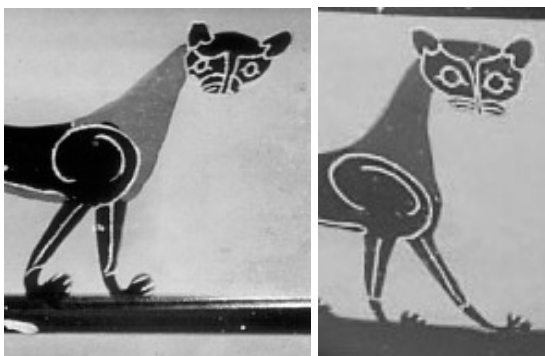


Fig. 53a-b. Panthers of **122** and **123**.

Similarly to the grazing deer of the Louvre cup (**118**), the lone panther on each side of the Geneva cup (**122**) is portrayed as standing still on all four legs, which is the most common stance for a lone panther on a lip-cup (pl. 39c-d).<sup>560</sup> In contrast, as we shall see, panthers on lip-cups of the Tleson Painter and the Centaur Painters always raise one foreleg. Other painters of lip-cups depicted a lone panther as leaping forward, with both forelegs extended.<sup>561</sup>

The animals in the handle-zones of the band-cup in Los Angeles (**123**) are not simply duplicated on each side, as most often occurs on animal band-cups. It has been noted above that probably the most usual theme of animal band-cups consists of a grazing deer in combination with panthers, as on one side of **123** (pl. 40a). In contrast, the combination of panthers and hens on the opposite side is rare (pl. 40b).<sup>562</sup> Curiously, the hens and panthers stand quite close to one other, whereas the two central hens are relatively far apart.

On all cups, the figurework, however limited, is apparently the work of one painter. All the animals are very slender and have similar incising, as is clearly visible on **121** and **122** (note the shoulder and belly lines). The resemblances between **122** and **123** are even stronger. Their panthers are nearly identical: note the inverted-heart-shaped ears, incised eyes, nose, whiskers, shoulder and leg lines and ‘furry’ paws (fig. 53a-b). Both cups were probably made during the same period of the painter’s career. Small differences can be noted in the animals of **123**, however: the panthers have two additional rib markings and the grazing deer is rather heavily built in comparison to the painter’s other animals, although their incisions correspond to those of his other deer on lip-cups. The two hens replacing the central deer on the other side of **123** are characteristically slender.

## Ornaments

Apart from the palmettes of **122** and **123** (fig. 54c-d), which have seven rounded, black leaves with a red dot at the tip, the palmettes of the other cups (fig. 54a-b) consist of 11-13 fairly stocky, black leaves.<sup>563</sup> The palmettes of Exekias’ Siana cup (Athens 1104) are very similar to those of lip-cups

<sup>560</sup> **58** (Xenokles Painter, pl. 17c), Amsterdam 13027 (Brijder et al. 1996, pl. 96.10-11), Italy, illegally excavated (website Carabinieri 63265/083), London B 405 (Smith/Pryce 1926, pl. 14.1), Munich 2171 (Fellmann 1988, pl. 1.3, 5) Nicosia C 1063 (Flourentzos 1992, 154, pls. XXXIX, XLII), Orvieto, Faina 472 (Bizzarri 1962, 99, no. 472, pl. Vd), Oxford 1912.37 (not previously published), Louvre Cp 10279 (not previously published), Philadelphia, market (*Hesperia Art Bulletin* XLV/XLVI, no. A 14), Rome, VG 102082 (Hannestad 1989, no. 20), Gravisca II 4040 (Iacobazzi 2004, 105, no. 175), Thasos 1286π (Ghali-Kahil 1960, 77, no. 25, pl. 32.25), Uylupinar 6 (K. Dörtlük, 1975 Uylupinar Kazi Raporu, *TürkAD* 24.2 [1977] 11-12, no. 6, fig. 16a), Würzburg L 412 (Langlotz 1932, pl. 113). The legs are missing on Samos K 1002 (Kreuzer 1998a, 178, no. 227, pl. 42).

<sup>561</sup> For cups of the Tleson Painter and the Centaur Painter see **295-97**, **600-1** (pls. 84a-e, 153f-g). For depictions of a single panther raising one or both forelegs on lip-cups see nn. 1178-79.

<sup>562</sup> Panthers and hens do appear together in animal friezes of band-cups, but never without other animals (or sometimes humans) and never in this composition.

<sup>563</sup> For additional black palmette leaves with dotted tips see lip-cups: Bern, private (dog chasing hare; not previously published), Cambridge (Mass.), private (Sotheby’s London, 31 May 1990, no. 364), Munich 9408 (Fellmann 1988, pl. 3.1-4); and band-cups: Copenhagen, ThorMus H 576 (T. Melander 2000, *CVA* 1, pls. 63-



Fig. 54 a-d. Palmettes of **119** (a), **121** (b), **122** (c) and **123** (d).

**118-21.** It seems rather likely that, despite difference in the leaves, these palmettes and those of **122** and **123** were made by the same painter: note that the volutes of **121** and **122** (fig. 54b-c) are nearly identical; compare also the large red cores bordered by double incisions). The palmettes of **122** and **123**, with red dots on the tips of the leaves, are especially close; however, the tie of **123** is incised. Furthermore, since they diverge from the handle-palmettes of the other cups attributed to the Painter of Louvre F 54 (the Athens Siana cup and **118-21**), it may be concluded that he experimented with a different type of ornament during this period of his career.

### Provenance and chronology

Three cups come from Etruria: Vulci (**119**) and unspecified Etruscan places (**118**, **120**). As happens so often, no excavation data are available which might help to establish the chronology.

Exekias' Siana cup in Athens is central to the dating of these lip-cups because of the similarities in their decoration, specifically the palmettes and lettering. Brijder assigns the Athens Siana cup to c. 560 or no later than 560/55 BC. The more rounded script of the lip-cups suggests that they, in turn, are later than the Siana cup. The shape of the lip-cups points to a date between 555 and 550 BC or a bit later.<sup>564</sup> If so, they predate the earliest identified work of Exekias as potter (the four Group E amphorae, two of which bear his signature, c. 550 BC) and as painter (the Taranto amphora, 550/40 BC).<sup>565</sup>

The Louvre lip-cup (**118**), decorated inside and out, is most likely the earliest of the lip-cups. Those without figurework, **119** and **120**, are closest to the Louvre cup. The figured lip-cup **121** follows: its palmettes link it with **118-120**, while the palmettes' volutes link it with **122**. The Geneva lip-cup, **122**, corresponds most with band-cup **123** (note the palmettes, for example); they are probably the latest, around 550 BC.

### Concluding remarks

All these lip-cups have been fashioned by one potter. The slightness of their potterwork may be accepted as evidence of production early in the potter's career. The Exekias named in the *epoiesen*-signatures of **118-22** may very well be the same craftsman as the renowned potter-painter of the same name, although the question of the potter's identity can not be conclusively answered.

Brijder's objection to the attribution of the Siana cup and lip-cups to the renowned potter Exekias, namely, a large time gap would separate the signed Siana cup in Athens from the pottery which can safely be assigned to Exekias, seems no longer applicable because Mommsen has identified early pottery of Exekias from c. 550 BC, which was not painted by him, however.<sup>566</sup> Chronologically,

65), New York, market (Emmerich Gallery, *Masterpieces of Greek Vase Painting*, 1964, no. 12), also a fragment from Himera (Allegro 1988/89, 640, pl. 92, fig. 2).

<sup>564</sup> Because of the close relation to Siana cups, the (sparse) dates given by others to individual cups must be too late: c. 550/40 (**121**, Christie's London, 6 July 1994, no. 521; Wünsche 2008, 93, fig. 7.5), c. 540 (**121**, *MuM*, Auktion 34, 6 May 1967, no. 129; Schnapp 1997, 500, no. 221; **122**, Frel 1994b, 18; **123**, Kozzloff 1981, no. 101; Christie's London, 26-27 October 2004, no. 35).

<sup>565</sup> Cf. n. 537.

<sup>566</sup> Cf. n. 538.

the lip-cups are slightly prior to the earliest amphorae which Exekias potted. These amphorae and the lip-cups close the time gap towards the Siana cup in Athens.<sup>567</sup>

One painter seems to be responsible for the decoration of not only the lip-cups and single band-cup, but also for that of the Athens Siana cup. Many resemblances are visible in their inscriptions, figurework and handle-palmettes. This painter, who was someone other than Exekias, is here referred to as the Painter of Louvre F 54.

If the potter of these cups was indeed Exekias, we see that early in his career he started to fashion Sianas and lip-cups (possibly band-cups as well) which he gave to another craftsman to decorate. Subsequently, he switched to making larger shapes, the earliest of which were adorned not by him but by a Group E painter. Later, he potted and painted the same pieces.

---

<sup>567</sup> Mommsen 1998, 49.

## 6. TALEIDES, TALEIDES PAINTER, c. 550/40 BC (nos. 124-31; figs. 55-58; pls. 40c-42)

### Introduction

Taleides' signatures appear on various shapes, mainly cups: a Siana cup in Taranto and eight little-masters (**124-31**).<sup>568</sup> The other signed pottery comprises an amphora, three oinochoai, a lekythos, loutrophoros and pyxis.<sup>569</sup> H.A.G. Brijder attributes four unsigned Siana cups to the potter Taleides, which, together with the signed specimen in Taranto, form his Class of the Taleides Siana Cups.<sup>570</sup>

J.D. Beazley noted that most of this signed pottery, if not all, has been decorated by one artisan, whom he named the Taleides Painter, whose hand has also been recognized on several pieces without Taleides' signature, including three hydriae, two of which are signed by the potter Timagoras, and lekythoi.<sup>571</sup> Other observers have made several attributions to the Taleides Painter,<sup>572</sup> and another lip-cup is very possibly by him, for in composition, subject and incising of collar bones it recalls very closely the signed cup **124**.<sup>573</sup>

The Taleides Painter's style lacks much consistency. Even both sides of the same cup may vary considerably in style and execution (e.g., **124**). His early work, consisting for the most part of cups, is of meagre quality and not especially original; the cups are sparingly decorated with simple scenes. However, his workmanship on other shapes, which will not be discussed here, is generally of better quality.

<sup>568</sup> Siana: Taranto 112570. For Taleides and the Taleides Painter, particularly the cups, see Hoppin 1924, 338-46, esp. 338, 340-41; Beazley 1932, 171, 193, 197-99; *ABV* 174-77; *Para* 72-74; Haldenstein 1982, 106-8; Immerwahr 1990, 52-53; Heesen 1996, 127-29; Brijder 2000, 617-19, 621-24; *KLA* II, 431-32 (P. Heesen).

<sup>569</sup> Amphora: New York 47.11.5 (*ABV* 174.1), oinochoai: Boston 10.210, St. Petersburg B. 185 and Berlin 31131 (*ABV* 174.3, 176.1-2), lekythos: Cambridge (Mass.), Harvard 60.332 (*ABV* 175.8/*Para* 73), loutrophoros: Athens, NM Acropolis (*ABV* 174.2bis/*Para* 73), pyxis: Samos, sanctuary of Artemis (*Add*<sup>2</sup> 402; K. Tsakos in *AAA* 13 [1980], 309-10, figs. 10-11 and *ArchRep* 1982-83, 50, figs. 88-89).

<sup>570</sup> Brijder 2000, 621-22.

<sup>571</sup> *ABV* 174-76; *Para* 72-74. Note that amphora *ABV* 174.1bis/*Para* 73 is now San Antonio 86.119.1, and lekythos *ABV* 175.12bis/*Para* 73 is now Princeton CHy 24. The hydriae signed by Timagoras are Paris, Louvre F 38 and F 39 (*ABV* 174.5, 7). Very close not only in size and shape but also in design are the hydriae decorated by the Zurich Painter (*ABV* 92.1-3), to whom three more hydriae have been given: St. Petersburg B. 1512 (attributed by K.S. Gorbunova; eadem 1983, 21-22, no. 5), Florence 70994 (attributed by P. Bocci; idem 1969, *CVA* 5, p. 4), London, market (attributed by present author; BAPD no. 10397; Christie's London, 21 April 1999, no. 148; previously, Sotheby's London, 12 June 1997, no. 304 and Sotheby's London, 17 May 1983, no. 250).

<sup>572</sup> Hydria: Boston 68.105 (*CVA* 2 pl. 73 [Moore/von Bothmer]). Lekythoi: Malibu, Getty 76.AE.48 (untrustworthy *epoiesen*-signature of Amasis: Frel 1977, 75, n. 24, no. 8 [J. Frel]; Legakis 1983 and Mommsen 1997, 17-18), thrice Basel, market (*MuM* Sonderliste R, December 1977, no. 28 [H.A. Cahn]; Auktion 56, 19 February 1980, no. 67 [H. Bloesch] and Cahn Auktionen, 22 September 2006, no. 350 [B. Kreuzer]), Göttingen K 275 (*CVA* 3 pl. 42.2-4 [N. Eschbach]), New York, market (Sotheby's, 5 June 1999, no. 144), Taranto 117183 (Masiello 1997, fig. 70.56 [H. Mommsen, in Mommsen 1975, 62, n. 329]).

<sup>573</sup> London, market (Sotheby's, 14-15 December 1981, no. 269). However, since I have not been able to obtain good pictures of the cup and must rely on the small illustration of the interior in the sales catalogue, a definite attribution to the Taleides Painter can not be made here. After long consideration I have decided that there is not enough reason to accept Haldenstein's attribution (1982, 107-8) of four lip-cups to this painter, although earlier I understood and agreed with her assessment of two of them, Berkeley 8/358 and Rhodes 12216 (Heesen 1996, 129, n. 1); on the other hand, A.A. Lemos (*CVA* Rhodes 1 [2007], p. 103) indeed considers the latter two work of this painter. Haldenstein's attribution of the other two lip-cups, Munich 2229 and Christchurch 55/58, has never been accepted by me. Finally, note also the lekythos, Rhodes 12217, assigned by Lemos in her *CVA* Rhodes 1 (pls. 74.1-4, 75.1-2) to 'Near the Taleides Painter', an olpe attributed to 'Near the Taleides Painter' (Christie's New York, 15 December 1994, no. 105), an amphora attributed to the 'Manner of the Taleides Painter' (Christie's New York, 4 June 1999, no. 10), and the lekythos regarded as 'Close to the Taleides Painter' (Charles Ede, *Pottery from Athens* XVII, 2001, no. 4).

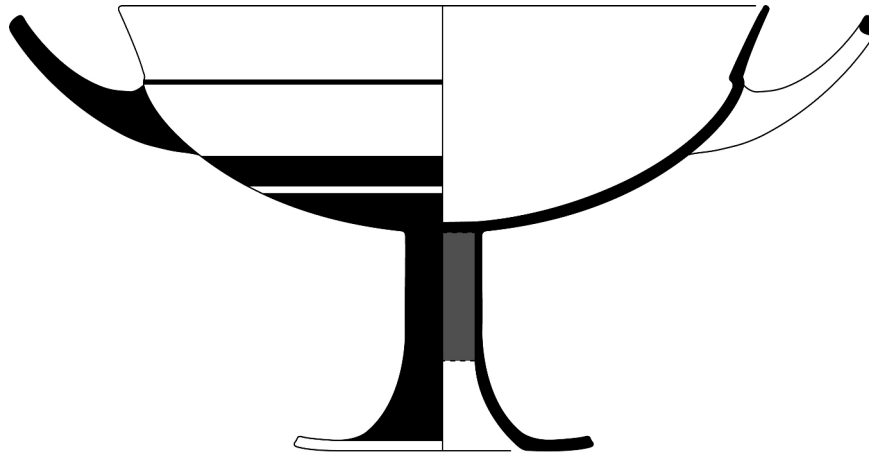


Fig. 55. Profile drawing of **128** (1:2).

### Shape and dimensions

The earliest preserved lip-cup of Taleides (**124**) is *small*, in combination with *medium deep* bowl and *extra high* stem. The latter feature, which is unusual for a cup at this time, results probably from a mistake made in antiquity when the foot was rejoined to the bowl by pouring lead into the hollow stem.<sup>574</sup>

The other lip-cups are *medium to large*, with diameters of 16.3-25.0cm. The bowl of **128** is *medium*, its foot *high* (fig. 55). The lips of all the lip-cups are sharply offset. On **127** the lip is quite high in relation to the more narrow handle-zone. Taleides' single-band-cup is *medium*.

Date-type	H.	D.	Foot	Bowl
c. 550-Lip-cup	12.2	16.4	0.53	0.35
550/40-Lip-cup	13.3	20.7	0.5	0.35
550/40-Band-cup	15.4	19.3		

Chart 11. Average absolute and relative dimensions of Taleides' cups.

As a rule, the standing surface is rather flat, and the handles curve up to just below the rim. Only the handles of **127** rise slightly above the rim.

### Inscriptions

Apart from the nonsensical inscription on side B of **126**, the inscriptions are the simple *epoiesen* type, one of them being the speaking object variant (**130**). The first epsilon of the verb is always missing. Most often, the words are separated by a divider consisting of two (**130**) or three dots (**124-25**, **127-28**, **131**).<sup>575</sup> In the signatures on both sides of **127** and **131** the word-divider is incorrectly placed after the pi of the verb (fig. 57a-b). On **126** and side B of **128** there is no divider. The small letters are not written in a neat line, and the sigma tends to be elongated (fig. 56). Misspellings occur twice: on side B of **128** the lambda is missing and an alpha appears erroneously in the verb (fig. 57c); on fragment **129** the first epsilon is omitted.<sup>576</sup> Nonsensical inscriptions, as on side B of **126**, mark also some cups in the Class of the Taleides Siana Cups, one of which seems to play with the letters of Taleides signature; imitation inscriptions also occur in this class.<sup>577</sup>

<sup>574</sup> Possibly an alien foot has been attached to the bowl; the lost central part of the warrior's body has been repainted. For this repair method see n. 542.

<sup>575</sup> Cup **125** has three dots on side A (fig. 56), two dots on side B. A word-divider of three dots occurs rarely; only two other examples are attested on little-master cups: Eucheiros **3** (fig. 6a, in chapter one) and Anakles **258**. Three dots also appear before or after a few labels of sphinxes on **110** (pl. 34a).

<sup>576</sup> On the Siana cup Taranto 112570 the iota in the name is omitted on one side, while on the other side it is misplaced, occupying the position of the name's sigma.

<sup>577</sup> Taranto 52200, Brijder 2000, 622, pl. 196a-b.

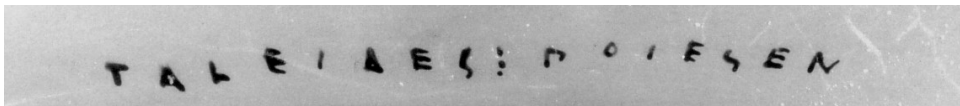


Fig. 56. *Epoiesen*-signature on side A of 125.

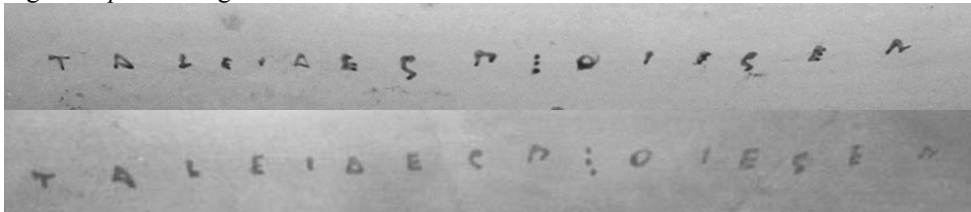


Fig. 57a-b. Misplacement of word-divider on both sides of 131.



Fig. 57c. Misspellings on side B of 128.

It is interesting that none of the cups bears a drinking-inscription, since one is written in retrograde between the two figures of an oinochoe signed by Taleides and attributed to the Taleides Painter, Berlin 31131.<sup>578</sup>

### Interior decoration

Only one cup, **124**, is decorated inside, showing a tondo surrounded by rings.<sup>579</sup> The medallion is relatively *very small* (0.32).<sup>580</sup> The subject - a nude warrior wielding a stone - is unusual (pl. 40d). Stones, usually painted white, are the common weapon of centaurs, while a spear or sword would be the expected arms of a warrior.<sup>581</sup> The tondo of another lip-cup, once in the London market, shows a single, nude warrior in a medallion surrounded by rings, which is very close to **124** in both style and composition, though the warrior is properly equipped with a spear and sword.<sup>582</sup> If the warrior of **124** is meant to be part of a continuous narrative involving the centaurs on the exterior, he could only represent a Lapith. In fact, a relationship between all the cup's figures is suggested by their use of a stone or boulder as weapon. As a rule, of course, centaurs wield large boulders in the centauromachy to pound the Lapith Kaineus, who was invulnerable to ordinary weapons, into the ground.<sup>583</sup> Our earliest certain depiction of the battle of the Lapiths and centaurs is found on the François krater.<sup>584</sup>

The profile shield of the warrior of **124** has large white letters along the rim, ΣΟΤΕΡ, meaning saviour or guardian, which is a fitting motto for defensive armour.<sup>585</sup>

<sup>578</sup> *ABV* 176.2 (where the *chaire*-inscription is not mentioned). See the new photos in Schlesier/Schwarzmaier, 164-65, cat. no. 15.

<sup>579</sup> For tondos with ring borders see n. 275.

<sup>580</sup> This is the smallest preserved medallion in my database.

<sup>581</sup> For a warrior armed with stones see **574** and **663** by the Centaur Painter (pls. 146d, 166a; on **574** no trace of added white can be discerned). In the case of the Centaur Painter, the inclusion of stones may be explained by his tendency often to mix up attributes and characteristics of different figures (see chapter ten). Cf. also the youths with shields who wield white stones as weapons on **573** (pl. 146b). The Centaur Painter frequently armed centaurs with stones. An unattributed band-cup from Baragiano also depicts warriors with white stones: Potenza 98280 (Russo/Di Giuseppe 2008, 70-71, fig. 71, cat. no. 4).

<sup>582</sup> London, market (Sotheby's, 14-15 December 1981, no. 269). For a possible attribution to the Taleides Painter see n. 573. Only one other lip-cup with a single warrior in a medallion with tongue border can be cited, known to me from photos only (Basel, market, *MuM*, unknown date).

<sup>583</sup> E.g., François krater (Maetzke 1980, 128, fig. 67). For the iconography of the story see E. Laufer, *Kaineus. Studien zur Ikonographie*, *RdA* Supplement 1, Rome 1985, and *LIMC* V (1990), s.v. Kaineus (E. Laufer), 85ff.

<sup>584</sup> Maetzke 1980, 128-29, figs. 66-69. For possible earlier depictions of the story see Fittschen 1969, 125-26, and Schefold 1993, 120-22, figs. 110-12. See also Gantz 1993, 277-82.

<sup>585</sup> ΣΟΤΕΡ is an epithet of Zeus and other deities. ZEY ΣΟΤΕΡ is inscribed on two red-figured vases (Kretschmer 1894, 87, no. 57, nn. 6-7). A nonsensical inscription is written in a similar way along the rim of a

## Exterior decoration

### Mythological subjects

As explained, the centaurs carrying boulders on **124** are possibly part of a centauromachy involving the warrior in the tondo (pl. 40c-d), although a direct relationship between interior and exterior is not found in other little-master cups. Remarkably, details of the centaurs on either side of the cup diverge; note the different incisions of the eyes, beards, upper arms and hands.<sup>586</sup>

A seated sphinx adorns the lip on each side of **127** (pl. 42a). Varied representations of a lone sphinx are frequently met on lip-cups, especially by the Tleson Painter and the Centaur Painter. They generally preferred either a seated sphinx with one forepaw raised or a sphinx standing on all fours, but the Tleson Painter, at least once, also depicted a sphinx posed as on **127**, seated with both forepaws on the ground and facing forward.<sup>587</sup>

### Non-mythological subjects

Amongst the cups with animals on the exterior, **125** stands out because of the antithetic pose of the lions in which they look round, turning their heads away from one other (pl. 41a-b).<sup>588</sup> On side A they are separated by quite a bit of space. In other antithetic compositions, especially popular in the Group of Vatican G 61, the animals face one another.<sup>589</sup>

The single lion on each side of **126** (pl. 41c-d) seems to be taken directly from **125**, particularly since lone lions which look round find no parallel on other lip-cups.<sup>590</sup> Like the left-hand lion on either side of **125**, these lions have short, nearly horizontal dashes along the contour of the buttock.

The single swans of **128** (pl. 42b-c) and **129** are portrayed in the standard pose seen on lip-

---

shield on an amphora attributed to the Manner of the Princeton Painter, Rome, VG 50700 (I. Caruso, *Collezione Castellani, Le ceramiche*, Rome 1985, 22, no. 16).

<sup>586</sup> One might wonder if only the foreparts of the centaurs remained would they be attributed to one painter, let alone to the same period of his career.

<sup>587</sup> **294** (Tleson Painter, pl. 83d-e) and unattributed lip-cups: Athens, NM Acropolis 1573 (Graef/Langlotz, 168, not ill.), London, market (Sotheby's, 17-18 July 1985, no. 562; previously, idem, 5 July 1982, no. 306), Lugano, market (Atelier Amphora, not previously published), New York, market (Sotheby's, 8 December 1995, no. 68), Rome, VG 79877-79878 (Hannestad 1989, no. 7a-b), Vatican 35048 (Iozzo 2002, 141-42, no. 189, pl. LXXXVIII). With forepaws on the ground, but looking round: Philadelphia, market (*Hesperia Art Bulletin* VII, no. 25; *Para* 113, where 'New York market'). Two opposing, seated sphinxes with forepaws on the ground: Caltanissetta 1220 (Panvini 2005, 71, no. II.3).

<sup>588</sup> Similarly the lions of lip-cups: **168** (Tlempolemos, pl. 49c), Dallas 1972.33 (not previously published), and of band-cups: California, private (Christie's London, 7 November 2001, no. 315; previously, idem, 3 July 1996, no. 172, and Frankfurt, Antiken-Kabinett, Katalog 2, 1995, no. 56), Paris, Louvre Cp 10271 (not previously published), and surrounded by human figures: Munich 8450 (Fellmann 1989, pl. 47.3-4). Also panthers of lip-cups: Chapel Hill 77.6.2 (not previously published), Centre Island (NY), private (not previously published), Leipzig T 459 (*ABV* 252.12, Manner of Elbows Out), London, market (Bonhams, 21 October 1999, no. 120), Philadelphia MS 3433 (not previously published), Vatican 35771 (Iozzo 2002, 144-45, no. 193, pl. XC), and of band-cups: Lentini s.n. (G. Rizza, *Stipe votiva sul colle di Metapicola a Leontini, Bd'A* 48 [1963] 342, fig. 1), London, market (Bonhams, 12 December 1996, no. 306).

<sup>589</sup> For the Group of Vatican G 61 that, in addition to antithetic animals facing one another, is characterized by the inscription XAIPEKAIPIITENΔE see *Para* 77. Add to Beazley's list: Brooklyn NJ 03.6 (panthers; Herbert 1972, 72-73, no. 41, pl. XXIV), Centre Island (NY), private (swans; not previously published), Malibu 86.AE.160 (rams; Clark 1990, pl. 95), Samos (hens, Kreuzer 1998a, 179-80, cat. no. 238, pl. 43), Vatican 35310, 39548 (felines; Iozzo 2002, 147, no. 197, pl. XC; and rams; Buranelli 1997, 127-28, no. 43). Somewhat cruder: Basel, AntMus BS 1921.350.1871 (sirens; J.-P. Descoudres 1981, *CVA* 1, pl. 32.4-6), Munich 2151 (fighting-cocks; Fellmann 1988, pl. 21.1-5), Warsaw, NM 142323 (siren and panther; K. Bulas 1932, *CVA* 1, pl. 14.1a-b). Cf. with the above: Munich 9419 (swans; Fellmann 1988, pl. 20.2-7), Paris, Louvre Cp 10254 (panthers; Plaoutine 1938, pl. 88.7). For antithetic animals flanking a floral motif, including examples in the Group of Vatican G 61, see n. 158.

<sup>590</sup> For single lions on lip-cups see nn. 1180-81.

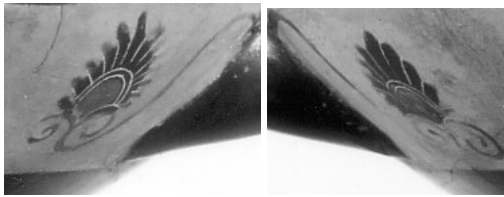


Fig. 58a. Varied palmettes of **128**.

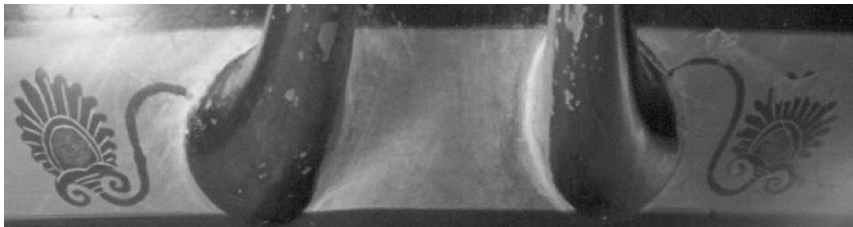


Fig. 58b. Palmettes of **131**.

cups, with spread wings, as favoured especially by the Tleson Painter.<sup>591</sup> Only two lip-cups are known to the author where the wings are shown stretched back.<sup>592</sup>

### Ornaments

The Taleides Painter's handle-palmettes consist of many thin, black leaves (11-15) which may be rather stocky and separated by space, as on the Siana cup in Taranto (112570), or a bit thicker and more rounded.<sup>593</sup> One cup, **128**, has both kinds (fig. 58a); the palmettes of **131** have multiple tie-incisions.

### Provenance and chronology

One cup comes from Megara Hyblaea, Sicily (**129**); three are from Etruria, probably funerary contexts (Vulci, **126**, **128**; Cerveteri, **130**), and two from unspecified places in Italy (**125**, **127**). No excavation data can be cited.

Various factors – both interior and exterior decoration, style, use of the ring border – seem to indicate that **124** is the Taleides Painter's earliest lip-cup and probably only slightly later than the potter Taleides' signed Siana cup in Taranto (112570) which Brijder, based on the funerary context, assigns to shortly before the middle of the century.<sup>594</sup> It would then seem to follow that lip-cup **124** was manufactured around 550 BC. The other lip-cups, in turn, most probably date from the 540s BC.

### Concluding remarks

The signed pottery indicates that a workshop relationship linked the potter Taleides with the Taleides Painter from shortly before 550 BC to 540 BC, and that one also existed between the potter Timagoras and the Taleides Painter from c. 540 to the early 530s BC.<sup>595</sup> Of the unsigned pieces decorated by the Taleides Painter and fashioned probably, at least in part, by the potter Taleides (particularly the lekythoi which show uniformity of shape), none can be placed after c. 540/35 BC. Therefore it appears that the careers of both the potter Taleides and the Taleides Painter ended around that time.<sup>596</sup> Furthermore, although unprovable, it seems most probable that the Taleides Painter was

<sup>591</sup> The Tleson Painter's cups are **310-12**, **408-10**, **495-96** (pls. 89a-d, 112c-d, 113a-c).

<sup>592</sup> Lip-cup **602** (Centaur Painter, pl. 154a) and an unattributed fragment from Gravisca (72/13650; Iacobazzi 2004, 75, no. 98; her attribution to Tleson must be incorrect because the incisions on the wing's white band are much too deep to be his work). A similar swan also on a topband cup in the New York market (Sotheby's, 1 June 1995, no. 74).

<sup>593</sup> For the palmette on the Siana cup see Brijder 2000, 618, fig. 151.

<sup>594</sup> Brijder 2000, 622. For the tomb-group see Masiello 1997, 175-77.

<sup>595</sup> The hydriae signed by Timagoras (Paris, Louvre F 38, F 39; *ABV* 174.5, 7) are assigned to c. 540 BC by T. Mannack and C. Wagner (*KLA* II, 466).

<sup>596</sup> The unsigned Boston hydria (68.105) is dated rather late, c. 540/30, in True 1978, pl. 73.



the same artisan as the potter Taleides because of the continuity of their production throughout their careers.

As a result, the two hydriae signed by Timagoras would then date from the end of the career of the potter-painter Taleides.<sup>597</sup> One can only speculate about the reason that Taleides decorated the pottery of a fellow potter; for instance, the action of turning the potter's wheel might have become too physically demanding. Besides the potter-painter Taleides and the potter Timagoras, the Zurich Painter may also have been employed in this workshop in about 540 BC because his hydriae are very similar in shape, style and design to those of Timagoras and the Taleides Painter.<sup>598</sup>

Many commentators have noted the undeniable influence of Amasis and the Amasis Painter on the potter-painter Taleides as seen especially in shapes other than cups.<sup>599</sup> In my opinion however, a workshop relationship between Taleides and Amasis, as advanced by A.J. Clark who calls them 'workshop companions' because of the agreement between their lotus bud patterns, finds no support.<sup>600</sup> The *epoiesen*-signature of Amasis on the Malibu lekythos can not be trusted, as H. Mommsen has, convincingly in my view, argued.<sup>601</sup> Nevertheless this signature has confused and continues to muddle our assessment of these craftsmen, as did once Sakonides' fragment 187 when it was erroneously incorporated into Eucheiros' cup 5.<sup>602</sup>

---

<sup>597</sup> B. Cohen's suggestion (in Shapiro et al. 1995, 90) that the Taleides Painter started his career as painter for the potter Timagoras is disproved by the evidence of the cups.

<sup>598</sup> See n. 571.

<sup>599</sup> Beazley (*ABV* 174.1) states that the small amphorae, like New York 47.11.15, may have been 'suggested to Taleides by Amasis', and that, in shape, an oinochoe of Taleides (*ABV* 176.1) 'is not unlike' the oinochoe of the Amasis Painter, London B 524 (*ABV* 154.47). B. Legakis remarks that the shape of the Taleides Painter's lekythos in Malibu (Getty 76.AE.48) 'is comparable' to some of the shoulder lekythoi of the Amasis Painter (Legakis 1983, 74). Although all this may be generally so, Taleides' lekythoi are much larger and less carefully potted than those of Amasis, as noted by Mommsen (1997b, 17).

<sup>600</sup> *MetMusJ* 15, 1981, 38.

<sup>601</sup> Mommsen 1997b, 17-18.

<sup>602</sup> See, e.g., B. Cohen, in Shapiro et al. 1995, 91; A.A. Lemos (*CVA Rhodes* 1 [2007], 103-4).

## 7. HERMOGENES, HERMOGENES PAINTER, TLEMPOLEMOS, SAKONIDES, GROUP OF BERLIN 1803, THRAX, HISCHYLOS, STROIBOS PAINTER (nos. 132-209; pls. 43-59)

### 7.1 HERMOGENES, HERMOGENES PAINTER, c. 555/35 BC (nos. 132-67; figs. 59-63, 78a; pls. 43-49b)

#### Introduction

The *epoiesen*-signatures of the potter Hermogenes occur on 20 lip-cups and 14 band-cups as well as on a type B Gordion cup (**132**), Siana cup and four band-skyphoi of the special type known as Hermogenean skyphos.<sup>603</sup>

One lip-cup is decorated both inside and out (LIO type, **133**, pl. 43a-c). On the other lip-cups, female outline heads (**150-55**, pls. 46c-47c) or, in one case, single hens adorn the lip (**136**, pl. 44b). The remaining lip-cups have no figurework at all, their decoration being limited to handle-palmettes flanking the signature (**134**, **139-42**, pls. 43d-e, 44d-45b), sometimes in combination with ivy on the lip (**135**, **143-48**, pls. 44a, 45c-46a). All the band-cups show a limited central image flanked by the two words of the signature in the handle-zone (Beazley's type BOB).<sup>604</sup> Apart from a single erotic scene (**149**, pl. 46b), the subject is invariably a chariot (**137**, **156-65**, pls. 44c, 47d-49b). Once, the chariot is shown racing (**156**); otherwise a warrior may walk behind it or be in the act of (dis)mounting. J.D. Beazley remarked that, of the nine signed band-cups known to him, eight feature a chariot: 'It looks as if a chariot-scene was part of the original creation. Hermogenes has a claim to be considered the creator.'<sup>605</sup> Another band-cup has no figurework (**138**), and two band-cup fragments preserve parts of Hermogenes' signature (**166-67**).

Beazley listed 17 lip-cups and eight band-cups in the corpus of Hermogenes. Since then, three lip-cups (**140**, **148**, **155**) and seven band-cups (**149**, **158-60**, **164**, **166-67**) have been added. Beazley attributed the female outline heads of five lip-cups to one painter, remarking that the hens (**136**) may be by the same hand, 'but little comparison is possible.'<sup>606</sup> He noted that the LIO lip-cup (**133**) 'is earlier than the others, and can not be said to be by the same hand as they'.<sup>607</sup> According to him, the chariot band-cups were also decorated by one craftsman, but, again, 'little comparison is possible' to the outline heads.<sup>608</sup>

J. Boardman agrees with Beazley. In contrast, J.T. Haldenstein seems to give all the lip- and band-cups to one painter, describing a development in the handle-palmettes.<sup>609</sup> As based on a limited number of signatures, H.R. Immerwahr concludes that they 'were mostly made by one painter'.<sup>610</sup>

Because of their different subjects (female heads and chariots) and techniques (outline and black-figure), these cups can not easily be compared to one another. As a result, the script and handle-ornaments become relatively more important. Whereas the handle-palmettes vary somewhat, it will be shown below that the inscriptions share similar features (extended) vertical of the rho and a slight tendency towards backhand) and appear to be written by one hand. Therefore a single painter would

<sup>603</sup> For Hermogenes see Hoppin 1924, 118-36; Beazley 1932, 169-70, 178, 182, 189, 191, 196-97; *ABV* 164-66; *Para* 68-69; Boardman 1974, 60; Haldenstein 1982, 97-101; Fellmann 1988, pl. 17-19.7; idem 1989, pl. 8.6-1.5; Immerwahr 1990, 51; *KLA* I, 304 (P. Heesen); Brijder 2000, 624-25, fig. 155, pl. 198d (for the Siana cup).

<sup>604</sup> Likewise, the band-cups of Glaukytes (**113**, pl. 36a), Thrax (**198**, pl. 56c-d), Hischylos (**199-200**, pl. 57a-d) and Nikosthenes/Anakles (**256**, pl. 74a-b). On band-cups with 'brief pictures outside' (BOB) see Beazley 1932, 189-91. Many unsigned band-cups with imitation inscriptions or rows of dots on either side of the figures may also be ranked under the heading BOB (e.g., the band-cup in the Manner of the Strobilos Painter, **209**, pl. 59c-d). For band-cups of this type see nn. 1378-80.

<sup>605</sup> Beazley 1932, 190.

<sup>606</sup> *ABV* 164.1-4; *Para* 68.

<sup>607</sup> *ABV* 165.

<sup>608</sup> *ABV* 165.

<sup>609</sup> Boardman 1974, 60. Haldenstein (1982, 99-100) agrees with Beazley on the LIO cup (**133**); she discusses the palmettes on p. 100.

<sup>610</sup> Immerwahr 1990, 51. While stating that he has not seen a picture of the LIO cup (**133**), he nevertheless maintains that it is 'earlier ..... and not by the same hand'; he describes the illustrations of many of the other signatures available to him as 'poor'.

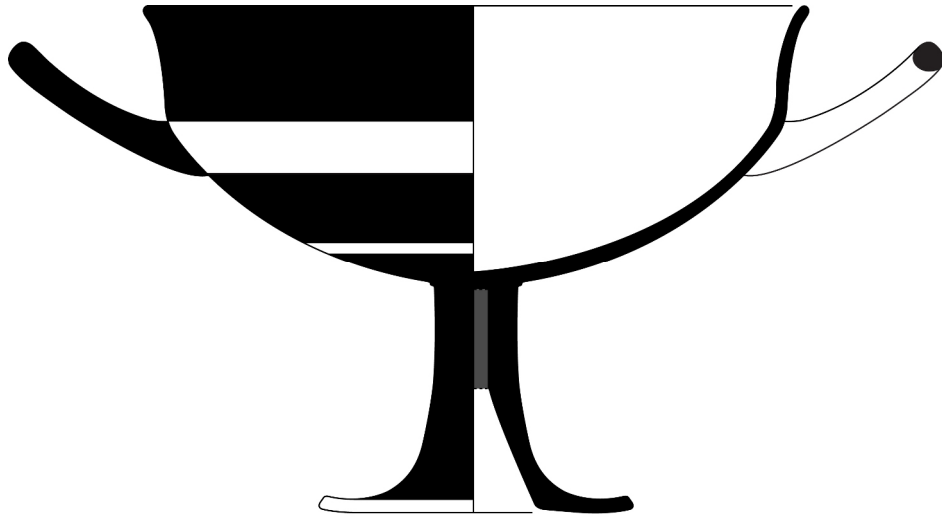


Fig. 59. Profile drawing of **137** (1:2).

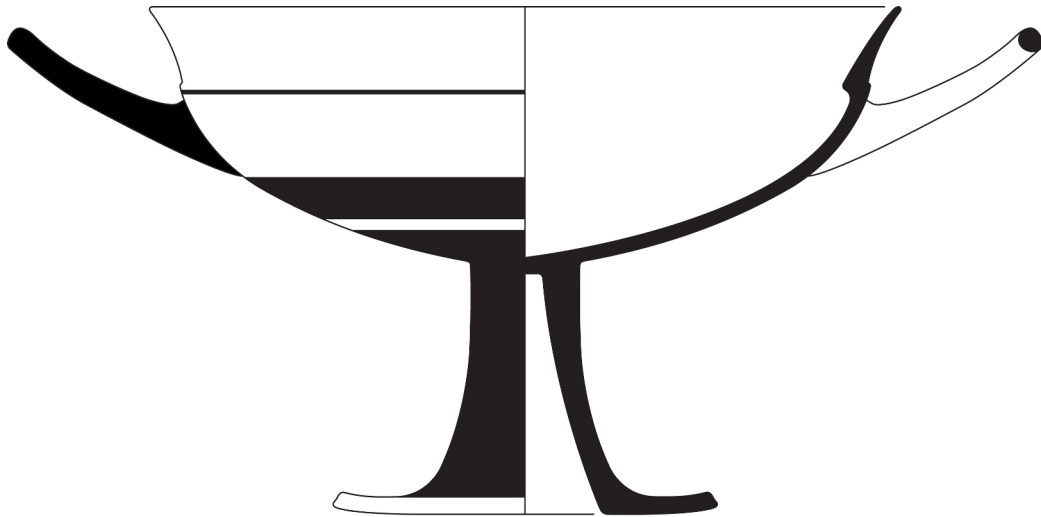


Fig. 60. Profile drawing of **150** (1:2).

seem to be responsible for the decoration of all these cups, named here the Hermogenes Painter. His style is unmistakably neat and detailed.

### Shape and dimensions

All the lip-cups show a sharp jog inside and a marked ridge outside (fig. 60).<sup>611</sup> The feet are sturdy and straight-edged, c. 0.5cm thick. The exception is **133**, whose foot is more trumpet-shaped and the edge of the base, thin and rounded, which are indications of an early date. The foot of **137** was reattached in antiquity with a bronze pin which ends in a rosette inside the bowl.<sup>612</sup> The handles are thick and curve little, remaining well below the rim. The band-cups have a thin fillet at the juncture of the bowl and stem, which is glazed on **137-38** and **161**, and red on **162** and **164-65**.<sup>613</sup>

The earliest lip-cup from Toulouse (**133**) is *large*. Slightly later, **135** is *medium*, **136** and **139** are *large*; their bowls are *deep* (**135**) and *medium* (**136**, **139**), their feet *high* (**135**, **139**) and *medium* (**136**), respectively. The band-cups are *small* (**137**) or *medium* (**138**). The bowl of **137** is *deep* (fig. 59).

<sup>611</sup> For profiles of Hermogenes lip-cups in Munich see Fellmann 1988, Beilage 5.1-5.

<sup>612</sup> The interior is illustrated in Reusser 1993, 80, fig. 9.

<sup>613</sup> The fillet of **163** may have been lost when the foot was restored; the stem seems too high.

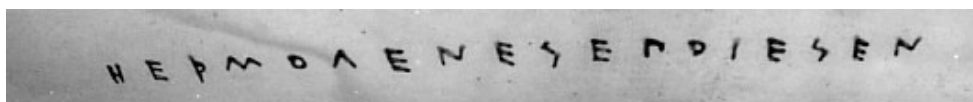


Fig. 61. *Epoiesen*-signature of 139.

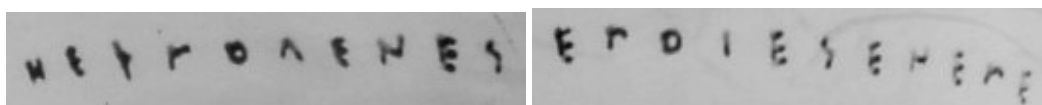


Fig. 62. *Epoiesen*-signature divided by figurework on 162.

In the potter's middle and late period, the lip-cups, their diameters ranging from 18.9 to 20.2cm, are *medium*. The bowls are *medium to deep*, except for 146, which is *extra deep* (pl. 46a). The feet are *low* (146), *medium* (151) or *high* (150, 153).

The dimensions of the band-cups are even closer to one other; they are *medium* and have diameters of 19.8-21.0cm.<sup>614</sup> The bowls vary from *medium to deep*, as do the heights of the feet.

Date-type	H.	D.	foot	bowl
555/50-Lip-cup	15	22.3		
550/45- Lip-cup	14.5	21.7	0.46	0.37
550/45-Band-cup	13.15	18.8		0.38
545/35- Lip-cup	13.65	19.75	0.47	0.37
545/35-Band-cup	13.5	20.3	0.46	0.37

Chart 12. Average absolute and relative dimensions of Hermogenes' lip- and band-cups.

All the lip-cups were almost undoubtedly thrown by one potter, who must also have thrown the band-cups, as suggested by not only the signatures, but the consistent shape of their feet.

### Inscriptions

Apart from the two inscribed labels inside 133, the inscriptions are the *epoiesen* type. On both sides of 132 and 135-43 the formula is simply *HEPMOΓENEΣEΠOIEΣEN* (fig. 61), whereas on either side of 148, 150-52, 154, 157-58 and 160-65 the speaking object variant occurs, ending in *EME* (fig. 62). Both variants mark 153.<sup>615</sup> On the lip-cups the two words are written without a gap or divider. On the figured band-cups, the name stands to the left of the figurework, the verb to its right.

At present, the only known spelling error on Hermogenes' cups is seen on one side of 132 where sigma replaces nu in the name, the first epsilon of the verb is left out and its iota is doubled. The inscriptions all share the characteristically extended vertical line of the rho and a slight tendency towards backhand, especially in the epsilons and sigmas.

A degree of development can be discerned, changing from careful writing with stiff letters to a looser script with more rounded letters.<sup>616</sup> This is best seen in the *mu* where the first vertical line becomes longer, followed by an unclear squiggle (figs. 61-62).<sup>617</sup> Nevertheless, the inscriptions have all been made by the same hand, as demonstrated most clearly by the rhos.

### Interior decoration

Only 133 is decorated inside. The tondo is bordered by tongues between dot-bands; the number of tongues is uneven resulting in two adjacent black tongues at the lower right (pl. 43c). It depicts two nude youths, one pursuing the other, labelled *HOAI ΦOINIXΣ* ('this is Phoenix') and *HOAI ΛΥΣON* ('this is Lyson').<sup>618</sup> Neither a Lyson nor a pursuit of Phoenix is attested in literature.<sup>619</sup>

<sup>614</sup> For profiles of the Munich band-cups see Fellmann 1989, Beilage 2.2-3.

<sup>615</sup> The inscriptions of the other cups have not been completely preserved.

<sup>616</sup> For a similar development in the script of other painters see n. 235.

<sup>617</sup> The *mu* in the name on side A of 163 has been restored in the older shape of the letter, unlike the other *mu* of this cup.

<sup>618</sup> Similarly, demonstratives in the labels of cups by Neandros (211, pl. 60c-d) and Nearchos (262, pl. 76c).

Furthermore, another portrayal of either protagonist is not at hand. Although well-centred in the tondo, the figures are rather stiff.

### Exterior decoration

In all instances the representations on either side of a cup are identical or nearly so.

The lions of **133** are curious (pl. 43a-b). Their heads are lowered to the ground as if grazing, not held up and roaring in the usual manner. Again, the drawing is rather stiff; note the double incision for the shoulder line.<sup>620</sup>

The specific subject of the four band-cups with a warrior (dis)mounting a chariot and the six band-cups with one walking behind is not entirely clear (pls. 44c, 48-49b). As the painter included no indication of either a battle or a departure from home, he may perhaps have had in mind the moment before (or after) the so-called *apobates* race, which took place during the Panathenaic festival.<sup>621</sup>

Teams of a charioteer and hoplite participated in this event, which started as a chariot-race and finished as a foot-race for the hoplites. The critical moment came when the hoplite had to dismount the chariot: if the charioteer slowed down too much, he would lose ground to faster, more daring contestants, and if he drove too fast, the dismounting hoplite would risk a terrible fall.<sup>622</sup> But since the horses on Hermogenes' cups are, as a rule, not portrayed in motion, this moment in the race can hardly be the general subject. The exception is **156**, where the scene is very dynamic, as the horses gallop to the left, a horse's head and the chariot are shown frontally, and the warrior approaches the chariot from the right (pl. 47d-e).<sup>623</sup> Perhaps the actual *apobates* race is illustrated here. The reorganization of the Panathenaic Games in 566 BC may have inspired the representation of this kind of race during the second half of the sixth century BC, although the subject remained rare in vase-painting, becoming more popular not till the following century.<sup>624</sup>

In most sixth and early fifth-century depictions of the *apobates* the hoplite carries one or two spears.<sup>625</sup> N.B. Reed remarks that this would be nearly impossible in practice because the hoplite would have to bear his shield on his left arm while holding the side of the chariot with his right

---

<sup>619</sup> In the story about his youth in *Iliad* IX. 447-84, Phoenix describes his flight from home after being guarded for nine days by his friends to prevent him from attacking his father who cared more for his concubine than for Phoenix's mother. But there is no mention of Phoenix being pursued by a Lyson.

<sup>620</sup> Cf. **50** by the Xenokles Painter, pl. 13c; see nn. 289-91.

<sup>621</sup> In vase-painting, a warrior mounting a chariot in a departure scene is usually surrounded by members of the family saying goodbye; e.g., band-cups: London 1893.7-12.12 (Smith/Pryce 1926, pl. 17.1a-b), Malibu, Getty 86.AE.166 (Clark 1990, pl. 106.3). The *apobates* race, also known in Boeotia and Oropos (Attica), has received much attention recently: Reed 1990; Crowther 1991 (concentrating on the 4<sup>th</sup> century); Neils 1992, 89-91; Müller 1996; Wünsche/Knauss 2004, 219-20; Schultz 2007.

<sup>622</sup> It remains unclear whether the *apobates* and the charioteer both won a prize at the Panathenaica, which was the practice at the Amphiaraia in Oropos (cf. Neils 1992, 206, n. 77). Reed 1990, 306, assumes that the same applies to the Panathenaica. In fact, there are no literary sources in support of Reed's assumption, and Panathenaic amphorae with an *apobates* race are extremely scarce, with Bentz 1998, 78-79, mentioning only two examples from the fourth century.

<sup>623</sup> Chariots in three-quarter view occur on 12 other band-cups: **223** (Amasis Painter, pl. 63c), Athens, NM Acropolis 1647, 1716, 1717 (Graef/Langlotz, 175, 179, not ill.), Athens, NM 652 (Callipolitis-Feytmans 1986, pl. 35.4-5), Athens, Agora A-P 10 (Pease 1935, 266, no. 99, fig. 25), Corinth C-73-19 (Brownlee 1989, 387, no. 114, pl. 68), Munich 2240 (Fellmann 1989, pls. 55.2, 56.1, 3), Oxford 1947.261 (*ABV* 197, Group of Toronto 289), Paris, Louvre F 145 (Plaoutine 1938, pl. 88.2,4,6, Manner of Lysippides Painter), Gravisca 76/4531 (Iacobazzi 2004, 135-36, no. 358), Thasos 59.276 (not previously published). It also occurs on a Hermogenean skyphos, London B 372 (*Para* 87.12).

<sup>624</sup> E.g., the lekythoi of the Haimon Group and, later, the north and south friezes of the Parthenon (Wünsche/Knauss 2004, 219, fig. 23.17). Schultz 2007, 70-72, catalogues 86 Athenian vases with the subject; of the Hermogenes cups, he only lists **137** (his no. 4).

<sup>625</sup> E.g., Hermogenes' cups and most lekythoi of the Haimon Group. For the latter see Schultz 2007, 62-64, figs. 3-6. For representations of *apobatai* without spears, all from the late fifth and fourth centuries BC, see Reed 1990, 309, fig. 1; D.G. Kyle, *The Panathenaic Games: Sacred and Civic Athletics*, in Neils 1992, 90, figs. 57-58.

hand.<sup>626</sup> She argues that the spears may serve as a marker that distinguishes a departure scene from an *agon apobatikos*. In addition, she thinks that the inclusion of spears in some sixth and early fifth-century representations of *apobates* races, especially on lekythoi of the Haimon Group, may be considered artistic licence.<sup>627</sup> P. Schultz, on the other hand, citing the evidence of the Haimon Group lekythoi, has convincingly rejected her suggestion.<sup>628</sup>

Furthermore, all the warriors on Hermogenes' cups as well as the one behind a chariot on a cup signed by Thrax (198, pl. 56c-d) carry their spears pointing back, which may indicate that the subject is an agonistic event rather than a (preparation for) battle.

Another point of discussion is whether the *apobates* dismounted the chariot once for a final sprint or whether he, at intervals, dismounted and remounted the racing chariot. According to (Pseudo-) Demosthenes, the *apobates* stepped in and out of the moving chariot, but the author offers no clue as to how the contest ended. In contrast, Dionysios of Halikarnassos writes that the *apobates* leapt out of the chariot to finish the race on foot, although he says nothing about what took place earlier in the race.<sup>629</sup> As pointed out by Schultz, the evidence of a Haimon Group lekythos where the *apobates* runs past a finishing pole rather than a turning point seems to prove that at least the final part of the race took place on foot.<sup>630</sup>

Of the four preserved band-cups of Hermogenes showing a hoplite (dis)mounting a chariot (137, 157-59, pls. 44c, 48a), the one in Oxford (137) differs considerably from the others.<sup>631</sup> Representations of the moment when an *apobates* (dis)mounts a chariot are rare in Athenian painting.<sup>632</sup> Probably three other portrayals - two on Hermogenean skyphoi and one on a band-cup - are also products of Hermogenes' workshop. Another example is found on an unattributed band-cup.<sup>633</sup>

<sup>626</sup> Reed 1990, 311-12.

<sup>627</sup> The example she cites to underline her argument, a stele in the Metropolitan Museum, 36.11.13 (p. 311, fig. 3), is not well chosen because the hoplite mounts a chariot whose horses are obviously standing still.

<sup>628</sup> Schultz 2007, 66.

<sup>629</sup> (Pseudo-)Demosthenes, *Erotikos* 61.28-29, fourth century BC; Dionysios of Halikarnassos, *Antiquitates Romanae* 7.73.3, from the first century BC, but quoting the third-century historian Fabius Pictor's description of the race as practised in fourth-century Italy.

<sup>630</sup> Cf. Schultz 2007, 64, figs. 5-6. Wünsche/Knauss 2004, 455, n. 30, maintains that the *communis opinio* now favours the one-time dismount of the *apobates*; but the basis of his assertion is unclear. Of those who have examined the subject over the last two decades, the idea of a multiple dismount is supported by H.A. Shapiro (1989a, 33), E. Maul-Mandelartz (1990, 156, n. 644), N.B. Reed (1990, 308, 316), N.B. Crowther (1991, 175), D.G. Kyle (*Athletics in Ancient Athens*, Leiden 1993, 188). P. Schultz (2007, 63-64) leaves the matter open but demonstrates that the *apobates* ends the race on foot. Müller 1996, who might favour a single dismount, to judge from Wünsche/Knauss, was not available to me.

<sup>631</sup> On the Oxford cup the horses' necks are more vertical as if they are reined in, not all the manes are incised, the forelegs are closer together, the beardless charioteer is not equipped with a Boeotian shield on his back as on all the other cups, and the hoplite bends much more forward tilting his shield. In addition, the palmettes are different, for which see the section on ornaments below.

<sup>632</sup> Schultz's list is dominated by the Haimon Group lekythoi; a Haimon Group lekythos, Marathon, K 1655, can be added (M. Oikonomakou, *AEphem* 2004, 135, fig. 55). The Berlin neck-amphora F 1716 (*ABV* 137.62; Schultz' no. 1) can hardly depict an *apobates*: the warrior has stepped over the front of the chariot and leans with his left foot on the chariot-pole; in similar poses, warriors clearly involved in fights on amphorae in the Basel market (J.-D. Cahn, *Auktion* 4, 19 October 2002, no. 220; previously, H.A.C., *Auktion* 1, 15 June 1998, no. 32) and in the Paris market (Pierre Bergé & Associés, 17 January 2009, no. 329).

<sup>633</sup> The painting of two Hermogenean skyphoi - Basel, AntMus BS 460 (J-P. Descoeudres 1981, *CVA* 1, pl. 33.5-6, 8-9), and Germany, private (Hornbostel 1977, 274, no. 242) - is similar to that of cups signed by Hermogenes, but they are not by the same painter. The band-cup in a Swiss private collection, attributed by Cahn to Hermogenes and by me to the Manner of the Strobilos Painter (209, pl. 59c-d), differs considerably from Hermogenes' cups; note the horses' manes and tails, incisions on the horses' backs, strap around the belly, red colour of the chariot and its different wheels, and the two spears of the *apobates*. The scene on an unattributed band-cup, New York, market (Sotheby's, 8 December 1995, no. 66, with the other side illustrated; previously, idem, 23 June 1989, no. 152, with the chariot side illustrated), has spectators on either side of the central figures, but it can hardly be considered a departure scene because of the movement of the chariot. Finally, a fragment

The subject of a warrior walking behind a chariot was particularly favoured in the workshop of Hermogenes.<sup>634</sup>

Above, we have seen courting male couples in lip-cup tondos.<sup>635</sup> On the exterior of **149**, however, they are placed beside heterosexual symplegma (pl. 46b).<sup>636</sup> A. Dierichs is familiar with only one other instance of this unusual combination in Athenian vase-painting, seen on a band-cup in Berlin.<sup>637</sup> The theme of **149** matches well the Hermogenes Painter's imaginative portrayals of sexual activity attested on skyphoi.<sup>638</sup> Heterosexual erotic scenes are rather common on little-masters in general.<sup>639</sup>

---

from Gravisca (Iacobazzi 2004, 116, no. 240) may also depict a warrior (dis)mounting a chariot; the horses' legs suggest movement at full speed.

<sup>634</sup> Apart from Hermogenes' band-cups, the subject occurs on a band-cup signed by the potter Thrax (**198**, pl. 56c-d), who was a member of the Hermogenean workshop, as well as on a band-cup, the surface of which is too damaged to allow for an attribution, Pointe Lequin 4444 and 6279 (Long/Miro/Volpe 1992, 102, fig. 15), and on a Hermogenean skyphos, Heidelberg S 37 (K. Schauenburg 1954, *CVA* 1, pl. 42.1). The compositions on two other Hermogenean skyphoi, possibly by the Hermogenes Painter, Sardis Att 87 (Schaeffer 1997, pl. 39) and Gravisca 73/4682 (Iacobazzi 2004, 79, no. 110a), remain unclear since the essential parts with the chariot and warrior are missing. The other Gravisca fragment, 73/13294 (Iacobazzi 2004, 79, no. 110b), belonged probably to another vessel because of the opposite direction in which the horses move; it may be part of a band-cup. The Gravisca fragments were not discovered together.

<sup>635</sup> For cups with homoerotic courting inside see nn. 138-44.

<sup>636</sup> On the exterior homoerotic courting occurs on band-cups: Amsterdam 2185 (Brijder et al. 1996, pl. 111.1-3), Florence, Ceccanti (not previously published), Olbia (Kryzickij/Brijskich 1989, 62, fig. 22.9), Paestum P 84. P 209 (T.D.M. Menard, *The Archaic and Classical Pottery from the Sanctuary at Località Santa Venera in Paestum, Italy*, diss. Univ. of Michigan 1990, 222-23, no. 241, pl. XXVIII), Rome, market (Vorberg 1965, 46), Taranto 6937 (Lo Porto 1990, pl. XLI.2), Vatican 20259 (Albizzati 1925-39, no. 326, pl. 38). Those in Amsterdam and Florence are by the same painter. Same scene also on a patch band-cup in Florence, Vagnonville s.n. (Iozzo 2006, 130, pl. X.6). For homoerotic courting inside little-master cups, see n. 144.

<sup>637</sup> Berlin F 1798 (Dierichs 1993, 52). The Berlin cup has been published in G. von Lücken, *Greek Vase Painting*, The Hague 1923, pls. 37-38. The male couple is visible on the left side of pl. 37.

<sup>638</sup> E.g., the well-known, rather humorous, acrobatic homosexual activity on a swing on the Hermogenean skyphos in the Hoek coll., Riehen (Dierichs 1993, 53-54, fig. 91a, where mistakenly described as heterosexual). On a Hermogenean skyphos in the Basel market (H.A.C., Katalog 5, December 1993, no. 8; previously, Hornbostel 1986, 48, no. 11), here attributed to the Strobilos Painter (cf. nn. 657, 723), the male couple is conventionally surrounded by dancing youths. Cf. also the Hermogenean skyphos with erotic gymnastics, Aegina Mus. 1956 (237) (Walter-Karydi et al. 1982, pl. 18, no. 237).

<sup>639</sup> See unusually placed symplegmata around the tongue border inside a lip-cup: Athens, NM Acropolis 1772 (Graef/Langlotz, pl. 86). On the exteriors of lip-cups: Caltanissetta 1222 (Panvini 2005, 71, no. II.2), Florence, V34 (Iozzo 2006, 128-29, pl. IX. 1-4), Grosseto (semi-lip-cup; Pellegrini 2006, 17, 40-41, figs. 31-32), Rhodes, s.n. (Lemos 1997, 460-62, figs. 6-7). And band-cups: Aegina 509 (Walter-Karydi et al. 1982, no. 236, pl. 18), Argos MA 5980 (Barakari-Gleni 1998, 288, fig. 25), Athens, Benaki 31006 (Sutton 2009, 81, fig. 5), Athens, NM Acropolis 1639, 1669a-c, 1684a-b, 1685a-c (Lemos 1997, 463, fig. 8), Athens, Agora P 13815, P 26645 (*Athenian Agora* XXIII, nos. 1723, pl. 112, and 1724, not ill.), Basel, AntMus on loan (not previously published; in 1998 in showcase 239, no. 6), Berlin F 1786 (Kästner 2005, 116, not ill.), Bern, private (symplegma between nude dancers and swans opposing lions; not previously published), Cairo 26174 (Venit 1988, no. 301, pl. 66), Izmir O.S. 42 (Boardman 1958-59, 166, no. 42), Kavala (Daux 1962, 838, fig. 10), Leipzig T 3359 (E. Paul 1973, *CVA* 2, pls. 31.1-2, 34.4), London, market (Sotheby's, 9-10 July 1984, no. 203; previously, Puhze, Katalog 3, 1981, no. 137 and Katalog 2, 1979, no. 54), Malibu, Getty 80.AE.99.2A&C, 80.AE.99.2B (from two cups, Sutton 2009, 80, fig. 4a-c), twice New York, market (Christie's, 7 December 2006, no. 78; Royal-Athena Galleries, *Art of the Ancient World* XIII, January 2002, no. 77 (two satyrs with maenad, previously, Christie's Geneva, 5 May 1979, no. 53; Sotheby's London, 6-7 May 1982, no. 409; idem, 20 May 1985, no. 344; NfA New York, 11 December 1993, no. 73; Sotheby's New York, 14 December 1993, no. 289; idem, 12 June 2001, no. 41), Paestum, Mus. Naz. (Sutton 2009, 87, no. 36, not ill.), Paris, Louvre AM 1835 and Cp 10286 (Haldenstein 1982, 44-45 and not previously published, satyr and maenad), Perachora (Dunbabin 1962, 342, no. 3697, pl. 140), Rhodes, no. 5 Annuachia (Lemos 1997, 466, figs. 9-12), Rome, VG 1020102 and Min 598 (Hannestad 1989, no. 106; Mingazzini 1930, no. 598, pls. XCI.10, XCV.9-10), Seraing, Hoir (not previously published), St. Petersburg B. 76.158, B. 76.198 and Nf. 66.184 (Petrakova 2009a, pl. 18.1-4; Petrakova 2009b, pl. 37.2-3), Syracuse 50823, 7/402 (the first, not previously published, but photos in B.A.; the second, in Vallet/Villard 1964, pl. 91.8),

The lone hen facing right on either side of the lip of **136** (pl. 44b) is without parallel in the work of the Hermogenes Painter. On other lip-cups, the theme is not especially common, whereas the Tleson Painter favours a hen facing left.<sup>640</sup>

The outline technique, as here seen in the female heads on lip-cups, is often regarded as a precursor of red-figure painting.<sup>641</sup> In her discussion of the outline technique, however, B. Cohen explains that not only the red-figure painters made use of outlining, that is, to delineate the reserved silhouette, but that it was also part of black-figure painting, that is, the preliminary sketch.<sup>642</sup>

A long tradition exists of a female head in outline.<sup>643</sup> In his study of profile heads on archaic pottery from mainland Greece, O. von Vacano argues that the motif is of Greek origin, with the earliest examples occurring in the late eight century on a Cretan vase and a krater from Pithekoussai.<sup>644</sup> On the Greek mainland, the development of the profile head began in Corinth. In Athenian vase-painting, until about 560 BC, the heads of anonymous bearded (and sometimes helmeted) men, youths and women were portrayed in outline, whom von Vacano identifies as the land-owning nobility and people around them, the women being *hetairai*.<sup>645</sup>

After about 560 BC, some heads become individualized by the addition of attributes.<sup>646</sup> On lip-cups, the development occurs in the output of the Eucheiros Painter (**1**, pl. 1a-b), Sakonides (**172**, pl. 50c) and the Epitimos Painter (**236**, **238**, fig. 78g-j; pls. 67a-b, 68a-b). On another, unattributed lip-cup, the profile heads can be recognized as Dionysos, with ivy wreath.<sup>647</sup> Most often, however, the heads remain unidentifiable. The occurrence of *kalè*-inscriptions supports the notion that the female heads represent *hetairai*,<sup>648</sup> a subject which is obviously suited to symposion ware.<sup>649</sup> Many painters adorned lip-cups with (female) heads in outline.<sup>650</sup>

---

Gravisca 72/1027, 72/10286, 74/1410, 79/8535, 79/12224, II 1666 (Iacobazzi 2004, nos. 133, 134, 245, 253, 265, 294), Taranto 6227, 20155 (Masiello 1997, figs. 61.5 and 12.34), Thasos 59.384, 59.1744 and s.n. (from three cups, not previously published), Thera (N. Zappeiropoulos, Ἀνασκόφῃ εἰς Σελλάδα Θήρας, *PraktAE* 1977, 400-2, pl. 211A), Vatican G 64 (Beazley/Magi 1939, no. 64, pls. 20-21), whereabouts unknown (from Cyprus; Vorberg 1965, 110 below), Würzburg L 400, L 401 (Langlotz 1932, pls. 111-12). For the subject, see now Sutton 2009.

<sup>640</sup> Unattributed hens to right: Centre Island (NY), private (not previously published), Gravisca 74/9272, 79/14255, II 9956 (Iacobazzi 2004, nos. 135, 178, 180), Thasos 59.932, 75.A.514-515 (not previously published). All the lone hens on lip-cups by the Tleson Painter face left (**308**, **360-65**, pls. 88c, 101d-102d).

<sup>641</sup> Rumpf must here be cited, inflating, in his characteristic manner, the role of Sakonides as practitioner of outline technique: 'In Sakonides besitzen wir so nicht nur einen charaktervollen Meister der peisistratischen Epoche, sondern auch das Bindeglied zwischen den Werken der solonischen Zeit, die durch Klitias und Nearchos repräsentiert werden, einerseits, und denen der kleisthenischen Periode, deren Vertreter die bekannten Meister der Leagroszeit sind, andererseits.' (Rumpf 1937, 22). But another painter is more often named in regard to this matter: Amasis Painter. Karouzou calls his use of the old outline technique 'a revival which presages the red-figured style' (S. Karouzou, *The Amasis Painter*, Oxford 1956, 15). Boardman and Mertens agree (Boardman 1974, 55; Mertens 1987, 175). Indeed, his combined use of outline and black-figure techniques differs little from bilingual painting.

<sup>642</sup> Cohen 2006, 154, with n. 31.

<sup>643</sup> On outline drawing see Winter 1885; Rumpf 1937, 21-22; Von Vacano 1973; J.R. Mertens, in True 1987, 175-77; Cohen 2006, 150-60.

<sup>644</sup> Von Vacano 1973, 17-22.

<sup>645</sup> Cf. also Vierneisel/Kaeser 1990, 142-43.

<sup>646</sup> Von Vacano's incorrect attribution of this change to the Kallis Painter will be discussed in the introduction of chapter nine.

<sup>647</sup> Ascona, market (Casa Serodine, May 1991; previously, Sotheby's London, 13-14 December 1982, no. 249).

<sup>648</sup> *Kalè*-inscriptions for *Kalistanthe* ('Most beautiful flower') occur on Basel, AntMus Lu 18 (Berger/Lullies 1979, 50-51, no. 18), and Munich 2167 (Fellmann 1988, pl. 23.5-8). F. Buranelli named their painter the Kalistanthe Painter and attributed a third cup to him: Vatican 39547 (Buranelli 1997, 129-30, no. 44). Probably two more cups can be added: Boston 64.700 (True 1978, pl. 91.1-3) and Munich, market (*Hermes Classical Antiquities* 1983; detail photo in advertisement *Apollo* 117, March 1983, 8; previously, Christie's London, 5 May 1979, no. 311). None of these women wears jewellery.

<sup>649</sup> Elsewhere [*KLA* I, 304 s.v. Hermogenes (I)], I speculate that these cups, since most of them have been found far away from Athens, might have been brought home by foreign traders as a souvenir of an exciting night in



The female heads of lip-cups signed by Hermogenes are stylistically very close to one another. The typical traits include clearly articulated locks on the forehead and an earlobe in two sections, and a chin line that usually ends at the top of the neck or continues only a short way beyond it (but never extending as far as the chin lines by Sakonides). All the women wear jewellery, and a beaded necklace has a thin line below it.<sup>651</sup> In addition, the head always faces left and has a well-placed, angular, bare upper arm. The eye consists of a dotted ring, which has occasionally become a blurred, black circle (**151**). The contours of only one headband are incised, for which see side A of **150**, where the ends of the hair are tugged in a so-called *krobylos* (fig. 78a).<sup>652</sup>

## Ornaments

The lips of several Hermogenean cups (**135**, **143-48**, pls. 44a, 45c-d, 46a) have ivy leaves, alternately red and black, on straight vertical stems which spring from a stiff, horizontal stalk, interspersed with rings of dots around a central dot, probably indicating berries or flowers.<sup>653</sup>

Many variations of the motif mark the lips of Siana cups from the workshop of the C Painter, the Heidelberg Painter, Red-black Painter and Griffin-bird Painter.<sup>654</sup> The Hermogenes Painter only varied the size of the ivy leaves (**135**, **143-48**). Rarely do other lip-cups show ivy on the lip.<sup>655</sup>

---

Athens. Moreover, these ‘pin-ups avant la lettre’ were certainly decent enough presents for their wives. Beazley, no doubt jokingly, proposes the term ‘little mistress’ cups for them (Beazley 1927, 346).

<sup>650</sup> Besides the cups mentioned in nn. 647-48, and those by the Eucheiros Painter (**1**, pl. 1a-b), Phrynos (**96**, pl. 28c), Hermogenes (**150-55**, pls. 46c-47c), (Manner of) Sakonides (**170-72**, **177-90**, **192-95**, pls. 50a-c, 52a-53e, 54d-55d), Group of Berlin 1803 (**196-97**, pl. 56a-b) and the Strobos Painter (**201-4**, pl. 58a-59a), the following are known: Amathus 031 (Thalmann 1977, 83, no. 192, pl. XIX.11a-b), Athens, Archaeological Institute 705 and 1494 (non vidi, known only from Winter 1885, 190, n.3), Athens, Agora A-P 1820 (Roebuck 1940, 197, no. 125, fig. 30), Atlanta 2005.32.7 (helmeted male, not previously published), Basel, market (H.A.C. Katalog 7, December 1995, no. 7), Edinburgh 1872.23.4 (E. Moignard 1989, *CVA* 1, pl. 12.6-7), Florence, Marseglia (not previously published), Kavala (G. Daux, *Chronique des Fouilles* 1960, Néapolis, *BCH* 85 [1961] 832, fig. 2), twice London, market (Bonhams, 28 April 2010, no. 178 and Sotheby’s, 8 December 1994, no. 121; respectively, previously Sotheby’s London, 13-14 July 1984, no. 212 and idem, 3 December 1991, no. 147), Malibu, Getty 81.AE.100 (not previously published), Milan A.O.9.128 (ex Ancona coll., not previously published), Munich 2166 (Fellmann 1988, pls. 22.4, 7-8, 23.3-4), Naples, Bourguignon (non vidi, known only from Winter 1885, 190, n.3), New York, market (Heesen 1996, 136-39, no. 32; later, Sotheby’s, 17 December 1998, no. 80), Oxford G 137.31 (Beazley 1932, 175, fig. 7), Philadelphia L-64-182 (Beazley 1932, 174, not ill.), Switzerland, private (male head on one side; J. Dörig, *Art Antique, Collections privées de Suisse romande*, Geneva 1975, no. 160), Gravisca 73/24536 (non vidi, Iacobazzi 2004, 100, no. 150, not ill.), Thasos 2288π and s.n. (two cups, neither previously published).

<sup>651</sup> As we shall see below, Sakonides and the Strobos Painter never draw a line below the beads.

<sup>652</sup> Notice the second band around the tail. On the *krobylos* see F. Studniczka, *Krobylos und Tettiges*, *JdI* 1896, 288-90.

<sup>653</sup> On Siana cups the clusters of dots are less ‘standardized’ than the dot rosettes of Hermogenes’ cups.

<sup>654</sup> For the different kinds of ivy on the lips of Sianas see Brijder 1983, 123, fig. 35 (C Painter), 147, fig. 40 (Cassandra Painter), 159, fig. 48 (Taras Painter), 174, fig. 56 (Malibu Painter), 209, fig. 76 (Painter of the Burgon Sianas), 212, fig. 79 (Epignote Painter), 214, fig. 83 (Painter of Amsterdam 2148), Brijder 1991b, 368, fig. 90a-k (Heidelberg Painter), and Brijder 2000, 585, fig. 121j (Red-black Painter), Pl. 188a (Manner of the Red-black Painter), 640, fig. 164c-h (Griffin-bird Painter). See also Brijder 1983, 160, fig. 51, and idem 1993, 140, figs. 12-15, 21-24, for this type of decoration in the handle-zones of Siana cups, band-cups and Cassel cups; Brijder makes an addition to the list of this type of band-cup in Yfantidis 1990, 165. Another specimen is the band-cup with ivy in the handle-zone and interior decoration in the New York market (Royal-Athena Galleries, *Art of the Ancient World* XVIII, 2007, no. 124). A fragment, Oxford, 1912.40 (not previously published), is either from a band-cup or a Cassel cup with black lip.

<sup>655</sup> Basel, market (*MuM*, Sonderliste G, November 1964, no. 57), Thasos, s.n. (with dot rosettes between the leaves and clusters of dots between the stems; not previously published), Würzburg U.III 151 (Langlotz 1932, no. 418, pl. 117). In *Para* 69, the ivy on the lip of the Basel market cup has been compared to an ivy pattern used by Elbows Out (*ABV* 250.19 and 21). Two lip-cups with ivy on the lip have figurework in the handle-zone: London, market (Sotheby’s, 9 December 1993, no. 28), and New York, market (Sotheby’s, 17 December 1996, no. 51). A fragment from Tarquinia (168/23), listed under lip-cups in Huber 2001, 413, pl. 118, belongs probably to a Siana cup. Two fragments from Gravisca, attributed by Iacobazzi to Hermogenes (74/1673, 75/5163 a.o.; Iacobazzi

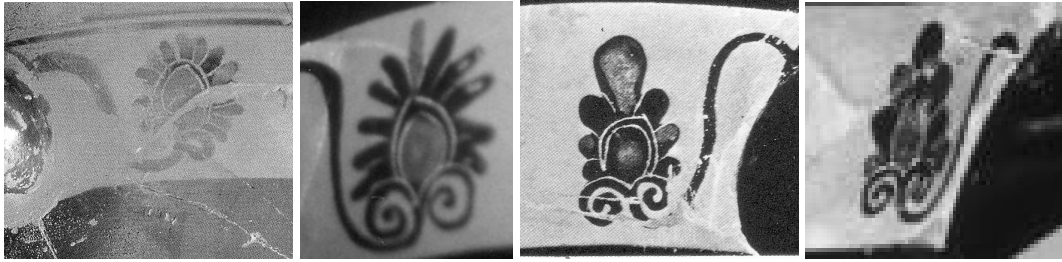


Fig. 63a-d. Hermogenes Painter's palmettes: **133**, **137**, **151** and skyphos Würzburg L 290.

During his career, the Hermogenes Painter varied the handle-palmettes.<sup>656</sup> On his earliest cups, they have many leaves and large red cores (e.g., **133**, fig. 63a). The stocky leaves are longer on **137** (fig. 63b). The palmette is 'thinned out' on **148**. Where preserved, the handle-palmettes of lip- and band-cups with heads or chariots (except **137**) have seven red-and-black leaves; the central leaf is elongated and red, and the tie is usually red and incised (e.g., **151**, fig. 63c). In a similar palmette on the name-vase of the Class of Hermogenean Skyphoi, Würzburg L 290, the elongated central leaf is black (fig. 63d).<sup>657</sup> Hermogenes' Siana cup has a differently rendered palmette which is not found on his lip or band-cups or skyphoi, but which has also a black central leaf.<sup>658</sup> Outside the workshop of Hermogenes, palmettes with black central leaves are rare.<sup>659</sup>

### Provenance and chronology

Hermogenes' cups were mostly exported to Italy, particularly central Italy: eight of them are from Vulci (**133**, **138**, **150-52**, **161-62**, **165**), two from Tarquinia and Gravisca (**144**, **155**) and single specimens from Cerveteri (**132**), Bisenzio (**137**) and three from an unspecified location in Etruria (**134**, **139**, **145**).<sup>660</sup> One other comes from somewhere in Italy (**141**), and one came to light in Gela, Sicily (**136**). Only two or three are known to have been exported to the East: Histria (**159**) and Miletus (**166-67**).<sup>661</sup>

Cup **137** lay in the necropolis of Palazzetta, Bisenzio, in the same grave as a lip-cup in the manner of the Eucheiros Painter (**16**), which, based on the shape, has been dated around 550/45 BC. Apart from the Gravisca fragment, which is not helpful for the chronology, no other cup, insofar as the author is aware, has excavation data.

The type B Gordion cup (**132**) and the LIO cup from Toulouse (**133**), with an early type of foot, mark the start of Hermogenes' production and can be assigned to the second half of the 550s BC. Evaluating the potterwork, Brijder places also the Siana cup, London B 412, in the same period. Its script, carefully written with stiff letters, corresponds to that of Gordion cup **132** and little-masters

2004, 79, nos. 107-8), can not be parts of a lip-cup (as Iacobazzi maintains): see the profile on p. 505, pl. V; here, the dot rosettes are situated between the stems. Finally, I have not seen the fragment described in Iacobazzi 2004, 79, no. 109, not ill.

<sup>656</sup> In contrast, the variation in the palmettes of some cups with *epoiesen*-signatures of Xenokles (**56-59**, **80-83**) can not be correlated with chronological differences.

<sup>657</sup> Würzburg L 290 (*ABV* 166.1). Similarly, the palmettes of three Hermogenean skyphoi by the Stroibos Painter have a black central leaf: Frankfurt, VF β 430 (K. Deppert 1968, *CVA* 2, pl. 52.1-3), Basel, market (H.A.C., Katalog 5, 1993, no. 8), Sydney 56.18 (not previously published). The like recurs on a cup signed by Sakonides as painter (**171**), the band-cup signed by Thrax (**198**) and the two band-cups signed by Hischylos (**199-200**).

<sup>658</sup> It consists of five, separated leaves, alternately red and black, around a small red core; see Brijder 2000, 625, fig. 156.

<sup>659</sup> Although differently shaped, the handle-palmettes of the Torgiano Painter's cup (**104**, fig. 39c-d) also have a black central leaf. See also the palmettes of different type with loose leaves (somewhat resembling those of Hermogenes' Siana cup) on band-cup, Bochum L 1252 (N. Kunisch 2005, *CVA* 1, pl. 57.1-4), lip-cup, Group of Berlin 1803 (**197**), lip-cup, London B 403 (**249**, BMN Painter), topband cup, Munich 2104 (Fellmann 1989, pl. 63.8-11).

<sup>660</sup> The Siana cup signed by Hermogenes was also found at Vulci.

<sup>661</sup> It is unclear whether the two fragments from Miletus belong to one or two cups.

**133-39.**<sup>662</sup> Cups **135-39**, which to judge from their script are rather early work, were made somewhat after **132-34** because they have standard little-master feet, which suggest a date of c. 550/45 BC.

As based on the development of the handle-palmettes, the cups with less careful writing may be divided into two groups representing Hermogenes' middle and late periods: **140-49** show large palmettes with 11 to 15 leaves, whereas the later cups, **150-65**, have smaller palmettes with only five to seven leaves (once, exceptionally eight, **164**). A date of c. 545/40 BC is here proposed for Hermogenes' middle period and c. 540/35 BC for the concluding years of his career. The fragments from Miletus (**166-67**), which have not been seen by the author, can not be inserted in the chronology.

**7.2 TLEMPOLEMOS, SAKONIDES, c. 545/30 BC** (nos. 168-90; figs. 64-68, 70a-c, 78b; pls. 49c-53); **KAULOS, SAKONIDES, c. 535/30 BC** (no. 191; figs. 69, 70d; pl. 54a-c)

### Introduction

Tlempolemos is named in the *epoiesen*-signatures of two lip-cups (**168, 170**, pls. 49c, 50a) and one band-cup (**169**, pl. 49d).<sup>663</sup> His cups are slightly larger and sturdier than Hermogenes'. At least one of them, possibly all, were decorated by the painter Sakonides whose *egraphsen*-signature appears on the opposite side of **170** (pl. 50b).<sup>664</sup> Another cup signed by Sakonides, but without a potter's signature (**171**), though smaller, may have also been potted by Tlempolemos.

The *egraphsen*-signature of Sakonides marks also two lip-cup fragments, neither of which shows a potter's signature (**172-73**, pl. 50d).<sup>665</sup> The style of the painter Sakonides is further recognized on 15 unsigned lip-cups and two band-cups. None of Sakonides little-master cups is decorated inside. Finally, the *egraphsen*-signature of Sakonides is seen below the handle of a band-cup in Taranto (**191**), opposite the only known *epoiesen*-signature of the potter Kaulos, below the other handle (fig. 68a-b).<sup>666</sup> The painting is rather hasty work, not as refined as Sakonides' band-cups **174** and **175**, and not as precise as an eye-cup from the same time which is signed by him and the potter Hischylos.<sup>667</sup>

For many years, the general view of Sakonides was distorted by a lip-cup fragment with a female outline head by Sakonides (**187**, pl. 53e) which a nineteenth-century restorer inserted incorrectly into a mended lip-cup bearing the signature of the potter Eucheiros (**5**, pl. 4a-b).<sup>668</sup>

<sup>662</sup> In shape, the palmettes do not correspond to earlier ones by the Hermogenes Painter: were they an experiment on the part of the painter himself or were they added by an assistant?

<sup>663</sup> For Tlempolemos see Hoppin 1924, 364; Beazley 1932, 171-72, 202; *ABV* 178; *Para* 74; Haldenstein 1982, 86-88; *KLA* II, 482 (P. Heesen).

<sup>664</sup> For Sakonides, see Hoppin 1924, 320-23; Beazley 1932, 170-74, 200 (s.v. Eucheiros) and 201; Rumpf 1937; Beazley 1939, 282-83; *ABV* 170-72; *Para* 71-72; Haldenstein 1982, 86-93; Immerwahr 1990, 51-52; *KLA* II 359 (R. Olmos); Iozzo 1998, 256-259; Pelagatti 1999; Cohen 2006, 154, 166-67.

<sup>665</sup> *Egraphsen*-signatures are extremely rare in Athenian black-figure, but become more common in red-figure. Amongst lip-cups, only three other incomplete examples are known: **716-18**; on neither of them the name of the painter is preserved. Additional black-figure examples name Lydos: Athens, NM Acropolis 607, and Paris, Louvre F 29 *HOAYΔOΣ E[Γ]PAΦΣ[...]* and *HOAYΔOΣ: EΓPΣEN*, *ABV* 107.1, 109.21). Cf. Canciani/Neumann 1978 where the *egraphsen*-signature of a slave named Lydos, signing his name without the particle is extensively discussed. Exekias paired *epoiesen* and *egraphsen*-signatures on Berlin F 1720 (*ABV* 143.1). A partial *egraphsen*-signature on a pyxis lid may name Neandros (see introduction to Neandros in next chapter).

<sup>666</sup> For Kaulos see Hoppin 1924, 323, no. 4; *ABV* 171-72; Brijder 1974, 108; *KLA* I, 406 (R. Vollkommer).

<sup>667</sup> E. Brümmer compared the Taranto cup to the band-cup Hamburg 1961.61, which she places in the 'weiteren Umkreis des Sakonides' (E. Brümmer 1976, *CVA* Hamburg 1, 53), but I fail to see a relation. Comparing it to the Taranto cup (**191**), J.T. Haldenstein adds the band-cup Munich 2144 to the output of Sakonides, whereas B. Fellmann thinks it only recalls Sakonides (Haldenstein 1982, 89-90; Fellmann 1989, 31, pl. 23.1-3); similarities can be seen in the inscriptions and palmettes of both cups, although the style of the Munich cup is much less refined. Therefore I agree with Fellmann that the decoration only recalls Sakonides.

<sup>668</sup> On this type of nineteenth-century 'restoration', especially in Berlin, see U. Kästner, 'Zur Geschichte der Berliner Vasensammlung', in Bentz 2002, esp. 136, about the 'Vasen-Restaurator des Königlichen Museums zu Berlin': 'Auf seine Werkstatt gehen sorgfältige Übermalungen, nachgebrannte Tonergänzungen aber auch Antiken-Pasticcis zurück.'; also, eadem, 'Vasenrestaurierungen von Raffaele Gargiulo in der Berliner Antikensammlung', in Bourgeois 2010, 38-46. Cf. also n. 110.

Curiously, no one seems to have remarked that as the opposite side of **5** is undecorated, it would be the sole known Athenian lip-cup to be ornamented on one side only. As a result, it was accepted that Sakonides collaborated with four potters, that is, Tlempolemos (lip-cup), Kaulos (band-cup), Hischylos (eye-cup) and, erroneously, Eucheiros (lip-cup). These affiliations and the stylistic variety met in his work on the signed cups (note particularly the rougher style of the Taranto cup, **191**, pl. 54a-c) puzzled observers and led them to advance a wide range of explanations for the inconsistencies.<sup>669</sup>

A. Rumpf was especially free with attributions to Sakonides. Besides 95 cups other than little-masters and various shapes, he gave the painter 15 lip-cups and a band-cup. They are the Eucheiros cup to which the Sakonides fragment was added (**5**), **170-71**, **179**, **181**, **185**, **192** and **197** as well as little-masters which are here assigned to the Son of Eucheiros (**20**), Stroibos Painter (**201**, **203**), Epitimos Painter (**238**) and Tleson Painter (**335**, **345**, **406**), and one unattributed example.<sup>670</sup>

Beazley accepted Rumpf's attributions of the band-cup and nine lip-cups, including the two which are here assigned to the Stroibos Painter as well as the pyxis in the Louvre (F 150) and the signed eye-cup in Cambridge (FitzMus G 60), while adding seven lip-cups (**173**, **176-77**, **180**, **182**, **194-95**) and a band-cup (Brussels, MusRoy R 430x, here part of **175**).<sup>671</sup> In *Para*, Beazley's lists include an additional three lip-cups and he notes four under the heading Compare with Sakonides (**178**, **189**, **193**, **202**).<sup>672</sup>

After treating Sakonides' lip-cups with female heads as one group, J.T. Haldenstein divides the remaining cups into two groups as based on stylistic differences: Sakonides I, those associated with Taranto 6221 (**191**), Vatican 34572 (**176**) and the Louvre pyxis (F 150); and Sakonides II, those linked to the fragments in Heidelberg, Amsterdam, Brussels and Rome, Villa Giulia (**175**), comprising 'fine, delicate cups executed in a slightly more miniature style, and the inscriptions in a finer script, than the Taranto cup'.<sup>673</sup>

M. Iozzo observes cautiously that a possible influence of the Epitimos Painter on Sakonides may be discerned in the lip-cups with heads on the lip, most particularly the one discovered in Olbia (**172**), where the woman's shoulder is frontal.<sup>674</sup> As the little-master cups of Sakonides and the Epitimos Painter are chronologically close, the two craftsmen were almost certainly familiar with one another's work. On the other hand, profile heads with frontal upper body were painted earlier, as attested by a cup of the Eucheiros Painter (**1**).

Examining the script, H.R. Immerwahr distinguishes an early and a late group in Sakonides' output, and recognizes at least three different hands in the inscriptions.<sup>675</sup>

<sup>669</sup> Beazley 1932, 201, states that the Taranto cup is 'a disappointing piece and foreshadows, as Ure notes, the decadence'. On the contrary, according to R. Olmos, in *KLA* II 358, 'sind diese Charakteristika vielmehr einer Veränderung des Geschmacks und malerischen Tendenzen der Zeit unterworfen'.

<sup>670</sup> Rumpf 1937, 23-29; the unattributed cup is Würzburg L 408 (Langlotz 1932, pl. 116).

<sup>671</sup> *ABV* 171-72. Furthermore he notes an imitation of Sakonides' lip-cup: Munich 2166. **177** was attributed by von Bothmer. Two cups attributed by Beazley (**194-95**) are not by Sakonides himself and are here placed under Manner of Sakonides.

<sup>672</sup> *Para* 71; the Boston cup is here attributed to the Stroibos Painter (**202**, pl. 58c-d); and the fragment Athens, NM Vari a (attributed by Callipolitis-Feytmans), is here listed under Manner of Sakonides (**193**, pl. 54e). The name Sakonides is met in an incised *kalos*-inscription on a fragment of a band-cup, not in Sakonides' style; it is probably not linked to the painter Sakonides (*Para* 72).

<sup>673</sup> Haldenstein 1982, 89. Of all the cups she subsequently attributed to Sakonides I or II, only London B 404 is considered here, but seen as work of the Stroibos Painter (**206**, pl. 59b). Haldenstein (pp. 87, 97) mentions only one of the cups with female profile heads, here assigned to the Stroibos Painter, **201** (pl. 58a-b). It seems that she tacitly adopted Beazley's attribution of the Stroibos cups to Sakonides.

<sup>674</sup> Iozzo 1998, 257, n. 31, accepted by Cohen 2006, 154.

<sup>675</sup> Immerwahr 1990, 51-52. His early group includes the Eucheiros cup (**5**), **182** and three cups which are here attributed to the Stroibos Painter (**201-3**). Moreover, he places **171**, **179**, **195** (not seen by him) in his later group, remarking that **171** 'does not fit into this scheme and must be by a different hand.' Then he goes on to state that the inscriptions of his early group as well as those of **179** and **197** in his later group 'are close enough to be by one hand if we allow for some development.' This is particularly strange since the cup of Eucheiros is included; in my opinion three painters are responsible for the inscriptions in Immerwahr's early group: Eucheiros Painter,

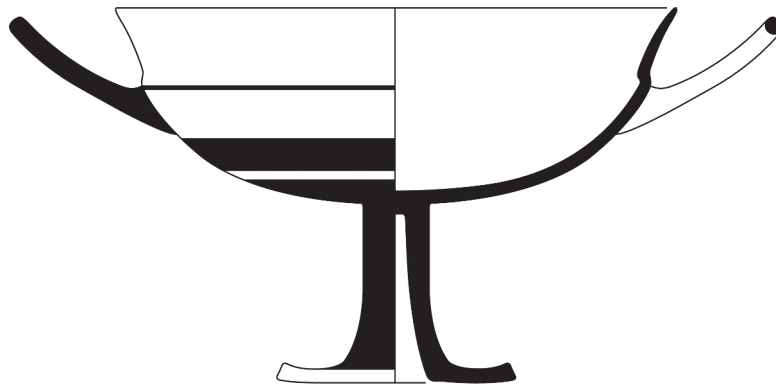


Fig. 64. Profile drawing of **179** (1:2).

In short, the painter Sakonides has obviously proved difficult to pin down. Below, a fresh attempt will be undertaken to define his output, putting aside the distortion caused by the previously supposed connection between Eucheiros and Sakonides. In contrast to earlier opinion, it is argued that the cups with heads on the lip and the *kalos*-inscription of Stroibos can not be attributed to Sakonides, but are the work of another artisan dubbed the Stroibos Painter (section 7.6 below).

### Shape and dimensions

The lip-cups and the band-cup of Tlempolemos are *large*. Their feet are sturdy, with rather broad stems.<sup>676</sup> These heavy-looking cups have thick walls (e.g., **170**, c. 0.5cm).

The lip-cup signed by Sakonides in Munich (**171**) has the heavy appearance and sturdy foot of Tlempolemos' potterwork.<sup>677</sup> It is *large* and has a *medium* bowl and foot. Conceivably Tlempolemos was also the potter.

Other cups attributed to Sakonides (particularly **177-80**, **182-83**), however, have thinner walls and lips with markedly thin rims (fig. 64).<sup>678</sup> In details of potterwork, the Vatican cup (**176**) seems to belong between these cups and **171**. One of them, **179**, is *small* (fig. 64), whereas the others range from *medium* to *large*. They have *medium* bowls and *high* feet.

In size, **186**, with a diameter of 23.0cm, is the only cup of Sakonides which equals those of Tlempolemos, all the others being noticeably smaller.<sup>679</sup> Moreover, in comparison to Tlempolemos' cups as well as to **171**, which may also be by him, their stems are more delicate. In addition, the standing surface is flat and the edge of the base rather high, for example **179** (fig. 64).<sup>680</sup>

Date-type	H.	D.	Foot	Bowl
545/40- Lip-cup	15	24.5		
c. 540- Lip-cup		22.8		
c. 540- Band-cup	15.3	23.3		
c. 540- Lip-cup ( <b>171</b> only)	13.6	21	0.45	0.36

Chart 13. Average absolute and relative dimensions of cups (possibly) by Tlempolemos.

Date-type	H.	D.	foot	Bowl
540/30- Lip-cup	13.1	20.8	0.5	0.34

Chart 14. Average absolute and relative dimensions of lip-cups decorated by Sakonides.

---

Sakonides, Stroibos Painter. In contradiction to his previous remarks, however, Immerwahr then maintains that **202** of his early group 'is by a different hand from other vases with the *kalos*-name Stroibos.'

<sup>676</sup> The stem of the Berlin cup (**170**) has been restored.

<sup>677</sup> See the profile drawing in Fellmann 1988, Beilage 6.3.

<sup>678</sup> See, e.g., the profile drawings in Iozzo 2002, 143, no. 191; Tuna-Nörthing 2002, 177, no. 35.

<sup>679</sup> Unfortunately, a profile drawing of this cup is not available to me. The reconstructed diameter of the small Phokaia fragment (**183**) is 24.0cm.

<sup>680</sup> The standing surface of **186** also seems rather flat. Several feet of Sakonides' cups have been lost or restored.



Fig. 65. Inscription on side B of **168**.

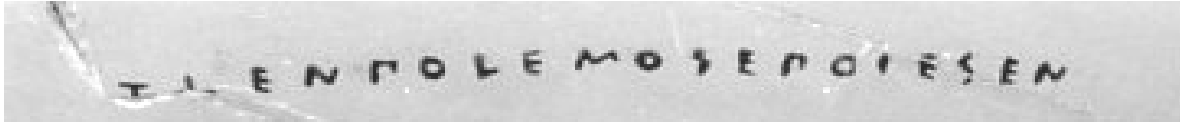


Fig. 66a-b. *Epoiesen* and *egraphsen*-signatures of **170**.



Fig. 67a. *Chaire*-inscription of **176**.

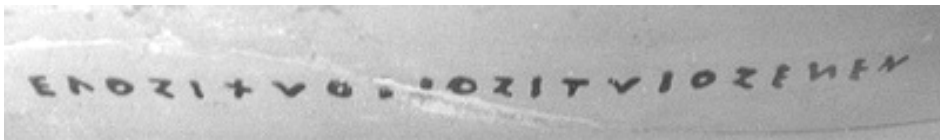


Fig. 67b. Nonsensical inscription of **178**.

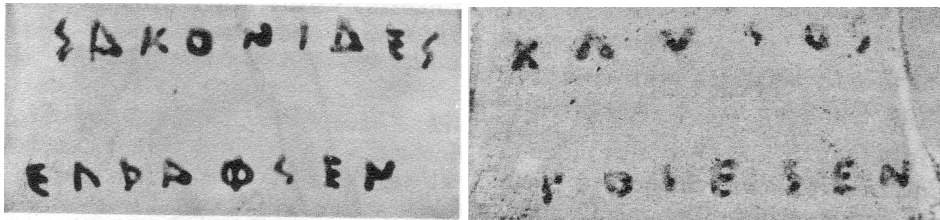


Fig. 68a-b. Signatures below the handles of **191**.

The band-cup signed by the potter Kaulos, **191**, which has a wide, glazed fillet at the juncture of bowl and stem, is *extra large*, 27.5cm in diameter.<sup>681</sup>

### Inscriptions

Three *epoiesen*-signatures of Tlempolemos and four *egraphsen*-signatures of Sakonides are extant (**168-73**, **191**). The *egraphsen*-signatures are written in the same fine script. In the case of **171** the speaking object variant was used. Significantly, the same script is again met in the *epoiesen*-signatures **169** and **170**, which would seem to indicate that band-cup **169**, though without figurework, was most likely decorated by Sakonides, too. The letters of the *epoiesen*-signature on lip-cup **168** are stiffer, more angular, farther apart and not uniform in size. In addition, there is a divider of two dots and, on one side of the cup, the letters after the mu of the name are meaningless. Nonetheless, the individual letters, especially the *lambda*, which tilts back, seem to indicate that they were written by

<sup>681</sup> In my database only 27 other band-cups have a height of 18.1cm or more, and 80 other band-cups have a diameter of 27.5cm or more. Of the larger band-cups, a number of them are assigned to (the Manner of) the Lysippides Painter, the Painter of Villa Giulia 3559 and the Group of Rhodes 12264. Here, we have only encountered such dimensions in the work of the potter Glaukytes (**110-11**, **114**). Unfortunately, I have not been able to make a profile drawing of this cup, but if the drawing in Hoppin (1924, 323) can be trusted, the bowl is deeper than the foot is high.

the same hand as **169** and **170**. The more angular letters of **168** are probably evidence of a less practised writer, in other words, **168** would predate **169** and **170**.<sup>682</sup>

Four lip-cups (**171**, **176-77**, **182** and additionally, possibly **180**) bear *chaire*-inscriptions reading XAIPEKAIPIIEITEAI (fig. 67a), with confused letters on one side of **176**.<sup>683</sup> Three lip-cups have nonsensical inscriptions (**178**, **179**, **181**; fig. 67b). Sakonides employed the same form of rho as Hermogenes, with an ‘upper projection of the vertical’.<sup>684</sup>

Sakonides’ band-cups (**174-75** and **191**, with the potter Kaulos) also bear nonsensical inscriptions, consisting of tiny letters dispersed between the figures. The similar letter combinations seen on Sakonides’ band-cups **174-75** suggest that they are chronologically close.<sup>685</sup> On **191** the letters of the nonsensical inscriptions between the figures are unequally sized and, as noted, the signatures of Sakonides and Kaulos appear below either handle (fig. 68a-b).<sup>686</sup>

### Interior decoration

None of Sakonides’ cups has figurework inside.

### Exterior decoration

#### Mythological subjects

One of the lip-cups with female heads stands out because, in fact, the woman is clearly mythological: the Athena of **172** (pl. 50c). Her upper body is shown from behind, with only part of her left shoulder remaining, and her right hand is raised, grasping a spear. An outline head with frontal chest appeared earlier on the Eucheiros Painter’s cup (**1**, pl. 1a-b) and will again be seen on a cup by the Epitimos Painter (**236**, fig. 78g-h; pl. 67a-b). Athena’s aegis is suggested by a single remaining curl on the shoulder; her helmet-crest ends in a swan’s head. The Epitimos Painter also depicted an outline head of Athena on his Copenhagen cup (**236**, fig. 78h; pl. 67a), but omitted the aegis and gave her a different type of helmet, although the arm with snake bracelet is nearly identical.<sup>687</sup> In both cases the painters envisaged the goddess from behind, as the spear in the right hand, passing behind the face shows.

On **176** we encounter Herakles and the Nemean lion for the first time on the outside of a lip-cup (pl. 51b-c). Painters portrayed the famous fight on the exteriors of lip-cups in two basic schemes: Herakles either stands upright, as on **176**,<sup>688</sup> or squats.<sup>689</sup>

<sup>682</sup> For a similar development in the script of other painters see n. 235.

<sup>683</sup> For a discussion of this formula and a catalogue see Wachter 2003, 155-59; Heesen 2006, 50-52, 59.

<sup>684</sup> Immerwahr 1990, 51. This was also noticed by Beazley (1932, 197). Immerwahr mentions one other example of such a rho, found on the Exekias krater from the North Slope of the Acropolis, A-P 1044 (*ABV* 145.19; *Para* 60; *Add*<sup>2</sup> 18).

<sup>685</sup> J.M. Hemelrijk noticed earlier that on both cups the combination ‘*itioti*’ repeatedly occurs; see Brijder 1974, 108, n. 18. J. Haldenstein compares the inscriptions of **191** to those of Munich 2241, which also has nonsensical inscriptions with a predominance of *etas*.

<sup>686</sup> For inscriptions under the handles see n. 464.

<sup>687</sup> Athena commonly wears such a bracelet on Panathenaic amphorae, e.g., Bentz 1998, pls. 6, 7 13, 15, 17, 19, 21, 23, 25. But also the Eris of **336** (pl. 95f) by the Tleson Painter has such a bracelet.

<sup>688</sup> **486** (pl. 123a), Naples 81133 (A. Adriani 1950, *CVA* 1, pl. 14.4), Paris, Louvre CA 7309, Louvre F 91 (the first not previously published, the second in Plaoutine 1938, pl. 86.6-8), Thasos 59.408 (Maffre 1979, 25, fig. 8). Herakles is also seen standing on a cup in the London market (Sotheby’s, 24 February 1964, no. 99; ‘doubtfully compared to the Painter of Munich 1379’, *ABV* 303 and *Para* 131), but on the cup in question he has lifted the lion from the ground; this cup, dated c. 550/45 BC, is earlier than Sakonides’ cup. The composition of the lost cup, possibly by the Stroibos Painter (**207**), is unknown.

<sup>689</sup> Heidelberg S 25 (K. Schauenburg 1954, *CVA* 1, pls. 43.8, 44.1), Malibu, Getty 96.AE.91 (N.C. Cohn ed., *A Passion for Antiquities. Ancient Art from the Barbara and Lawrence Fleischman Collection*, Malibu 1994, 79-81, no. 33), St. Petersburg B. 111 (Petrakova 2006, pl. 9).

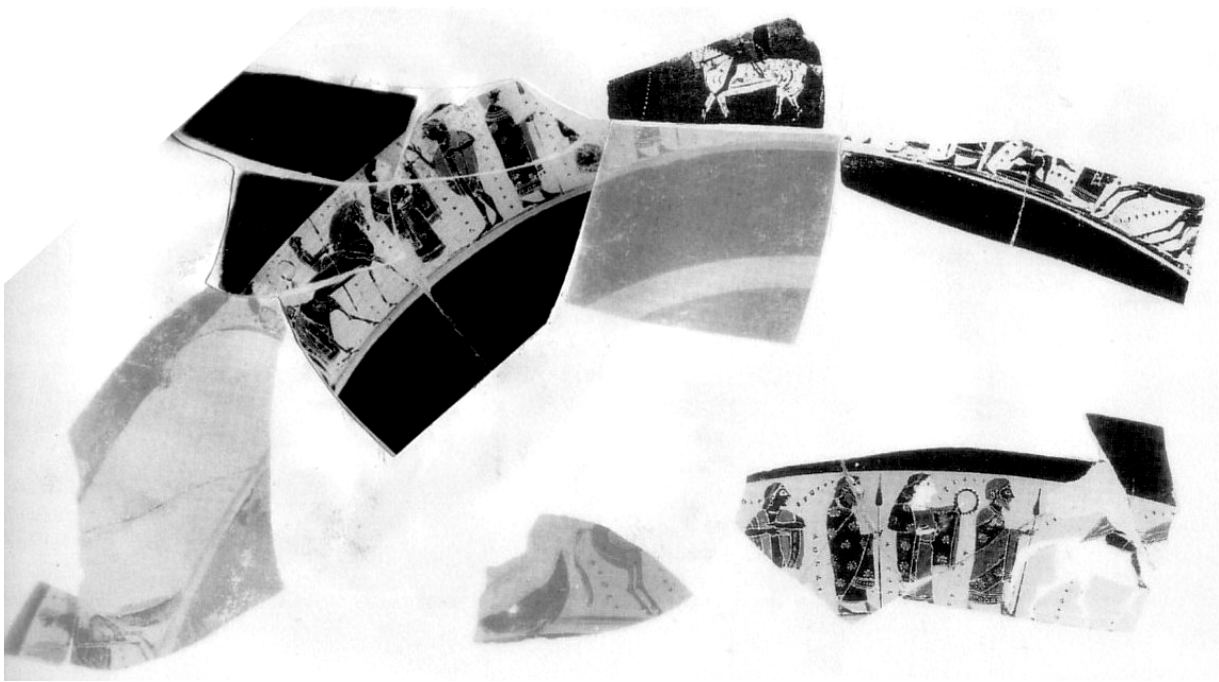


Fig. 69. Photo-reconstruction of **175**.

Some later lip-cups show a variant in which a figure usually identified as Herakles attacks a lion with a club.<sup>690</sup>

A noteworthy detail of **176** is the incised curl on the lion's back (pl. 51c), which is repeated on the back of the white horse moving to the left on the Brussels fragment of band-cup **175** (fig. 69). This feature suggests chronological proximity.<sup>691</sup>

Owing to the absence of recognizable attributes or labels, the theme of **191** (pl. 54a-c) is not easy to interpret, although observers have attempted to identify the central grouping of a veiled woman, seated man and winged female.<sup>692</sup> One might suppose that the winged female holding up a wreath is an indication of an agonistic subject, in which case she could possibly be Nike extending the award of victory towards the seated owner of the horses on either side, which are mounted by youths, possibly successful jockeys.<sup>693</sup> However, the mounted youths are not nude, as one might expect if they were returning from the racecourse. Moreover, the central figures, often with a second winged

<sup>690</sup> By one (unnamed) painter: Atlanta 1986.8.17 (not previously published), Berlin V.I. 3140.217 (Steiner 1993, 214, fig. 8), London, market (Sotheby's, 8 December 1994, no. 261), Piombino (F. Fedeli, *Populonia. Storia e territorio*, Firenze s.d., 115, fig. 97). A few lip-cups with lions are also by this painter: Bremgarten, Gottet G 294 (not previously published), Centre Island (NY), private (not previously published), Chicago 1907.10 (Haldenstein 133, not ill.), Larnaca, Z. Piérides (Maffre 1971, 644, fig. 8), Vatican 35271 (Iozzo 2002, pl. XCIII, no. 201). A band-skyphos with Herakles and lion, Mississippi 1977.3.70, may be by this painter, too (D.M. Robinson, *CVA* 1, pl. 24.1). Three lip-cups with Herakles and lion are by another (unnamed) painter: Nicosia C 661, C 667, C 1069 (Gjerstad 1977, pl. 38.2, 38.3-4; Flourentzos 1992, pls. XL, XIII). By other painters: Athens, NM Acropolis 1580 (Graef/Langlotz 1909-25, 169, not ill., Herakles moving from right to left!), Berlin F 1764 (Fellmann 1984, pl. 26), Bolligen, Blatter (from Orbetello; not previously published), Heidelberg S 34 (H. Gropengiesser 1970, *CVA* 4, pl. 154.7).

<sup>691</sup> On the eye-cup Cambridge, FitzMus G 60, decorated by Sakonides for the potter Hischylos, around 530 BC, the curls have been replaced with four curving incisions (for a detail photo see Schefold 1992, 97, fig. 109).

<sup>692</sup> Without explaining the scene, Q. Quagliati (1903a, 37) calls the three central figures Hera, Zeus and Nike, as adopted in H.A.G. Brijder 1974, 108; E. Brümmer (*CVA* Hamburg 1, 53) considers the winged figure of the Taranto cup a Nike, without explanation; Masiello (1997, 256, no. 61.2) describes the winged figure as Iris offering a wreath to Zeus and regards the other figures as spectators.

<sup>693</sup> One can compare the scenes on Siana cups, e.g., by the Taras Painter which Brijder labels 'the return from the horse-races' (Brijder 1983, 161; idem 1991, 487; idem 2000, 667). In all cases there is either a bird in flight or a suspended (victory) wreath above the horses; the horsemen are nude; none of them depicts either a Nike or a seated horse-owner.



goddess standing behind the seated man, appear in an entirely different context on black-figure pottery, including a small number of band-cups (dating from the late 530s to c. 525 BC) and on late Siana cups.<sup>694</sup> They seem to depict a seated Zeus and (one of the) Eileithyia shortly before the birth of Athena.<sup>695</sup> Had Sakonides perhaps this story in mind? If so, the wreath, which is a standard attribute of the winged female figure of Nike, could simply be a mistake on his part. In this case, the men, women and mounted youths would be stock spectators who are not involved in the action at all.<sup>696</sup>

### Non-mythological subjects

The antithetic lions looking round on **168** (pl. 49c) are reminiscent of those on a cup of the Taleides Painter (**125**, pl. 41a-b), discussed above.<sup>697</sup>

Two band-cups (**174-75**, fig. 69; pl. 51a) show a procession and an arming scene, which calls to mind the famous story of Achilles arming, assisted by his mother Thetis. But since identifying markers are not included, it is safer to regard Sakonides' arming scenes as generic.<sup>698</sup> All the arming scenes found on other band-cups by various craftsmen must also be regarded as generic.<sup>699</sup> The figures on **175** stand on a ground line, which on band-cups usually disappears in the black of the lower body (fig. 69); on **174** it is partly visible (pl. 51a). Notably, the women's faces, especially the one on the fragment in Heidelberg (S 6a) which is part of **175**, are very similar to the female outline heads which Sakonides placed often on lip-cups.

The painter's female outline heads are characterized by a strong chin, of which the contour line always extends slightly past the front of the neck, an earlobe drawn as one straight line and a necklace

<sup>694</sup> The composition closest to that of the Taranto cup is seen on a lost band-cup, Rome, DAI Neg. no. 76.703, with a second winged female and clothed horsemen (Greifenhagen 1978a, 539, fig. 63, [Group of Rhodes 12264 or Near], which I attribute to the Group of Louvre F 81). Other band-cups are: Catania (Rizza 1960, 251, fig. 7, second winged female, clothed horsemen), Istanbul 9417 (Tuna-Nörling 1995, 64, no. 28, pl. 29; one winged female, no horsemen), Rome, VG 79959 (Hannestad 1989, no. 211, two winged females, no horsemen). The same scene recurs on some Siana cups, all of which, according to Callipolitis-Feytmans, are by one painter: Athens, NM 417 (Callipolitis-Feytmans 1986, pl. 23, two winged females, no horsemen), Eleusis 283; Paris, Louvre E D 119 (eadem, 32, not ill.). Callipolitis Feytmans dates the Athens Siana cup 'towards 540 BC'.

<sup>695</sup> For representations of this story see Verhulst 1997. R. Olmos states that 'the winged figures have been considered Eileithyia, but should rather be identified as messenger-deities' (*LIMC* III, 691 no. 52). Cf. the band-cup San Antonio 86.134.36, with a scene interpreted by K. Kilinski II as Zeus in labour, where the seated male is indeed recognizable as Zeus because he holds his thunderbolt; the females are wingless (Shapiro et al. 1995, 99-100); likewise in a depiction of the actual birth on an amphora by the Antimenes Painter, London B 244 (J. Burrow, *Der Antimenesmaler*, Mainz 1989, pl. 32A). Cf. also two depictions on amphorae by the Swing Painter, Vatican G 37 and Budapest 51.21, where the Eileithyia are winged on the first and wingless on the second (Böhr 1982, 31, pls. 22B, 26A, nos. 19, 26). The story may also be represented on Athens NM 12678 (Callipolitis-Feytmans 1986, pl. 37.1), Izmir 5654 (Tuna-Nörling 1995, pl. 29.27) and Odessa, Museum of Numismatics (with same scene and by same painter as the Athens cup; V.P. Alekseev/P.G. Loboda, Unpublished antiquities of the Northern Black Sea Area from Bronze Age to the Early Middle Ages, *Bulletin of the Odessa Museum of Numismatics* 30, 2008); another cup, with Herakles wrestling the lion, is also by the same painter as the Athens cup: Hamburg 1917.226 (E. Brümmer 1976, *CVA* 1, pls. 36.2, 38.1-2).

<sup>696</sup> For an extended discussion on spectators see Stansbury-O'Donnell 2006. Horsemen appear frequently as spectators on band-cups, e.g., by the Painter of Villa Giulia 3559 (or near him) and in the Group of Louvre F 81.

<sup>697</sup> For the composition see n. 588. In *KLA* II, 482, I compare the lions to those of Taleides' cups (**125-26**, pl. 41a-d), but I would not go as far as Immerwahr who assigns them to Near the Taleides Painter, as this would suggest a workshop relationship between Sakonides and the Taleides Painter which, in my view, did not exist (Immerwahr 2006, 259).

<sup>698</sup> Cf. Barringer 1995, 17-48, esp. 28-29.

<sup>699</sup> Aegina N.T. 48 (Moore 1986a, 69-70, cat. no. 46, fig. 13), Cyprus (non vidi; *ABV* 191.6, Group of Louvre F 81), Detroit 79.8 (B. Madigan, *Corinthian and Attic Vases in the Detroit Institute of Arts*, Leiden 2008, 41-42, no. 57, fig. 82; Group of Louvre F 81), Illinois, private (Sotheby's London, 14 July 1986, no. 389), London 1893.7-12.12 (Smith/Pryce 1926, pl. 17.1a-b), Moscow, Pushkin M- 626 (N. Sidorova 1996, *CVA* 1, pl. 58.4), New York, market (Royal-Athena Galleries, *Art of the Ancient World IV*, 1985, no. 59), Rhodes 10644 (*CIRh* III, 262, fig. 259), San Simeon, Hearst 5573 (Bell 1977, 57-59, no. 42, 130, pls. 103-5), Taranto 4436 (*ABV* 191.4, Group of Louvre F 81; Masiello 1997, no. 59.3), Toronto 919.5.178 (*ABV* 191.5, Group of Louvre F 81; J.W. Hayes, 1981, *CVA* 1, pl. 32.4-6).

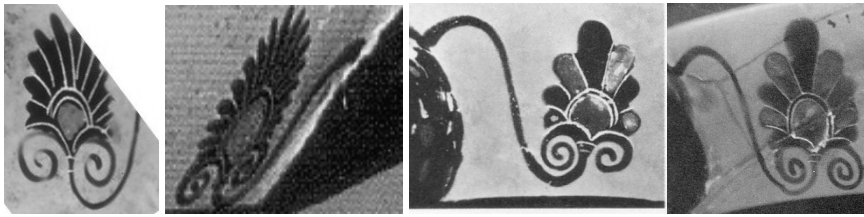


Fig. 70a-d. Sakonides' palmettes on **168**, **169**, **171** and **191**.

which has one bead positioned in front of the neck; in contrast to the Hermogenes Painter, as remarked, he did not add a line below the beads (cf. fig. 78a-b). Furthermore, the bare upper arm is correctly positioned, indicated by only a narrow, reserved cutout.<sup>700</sup> On the Berlin cup (**170**, pl. 50a-b) the women wear red sakkoi, bound together with black netting.<sup>701</sup> All the female heads are turned to the left.<sup>702</sup>

### Ornaments

Sakonides rarely adorned little-masters with handle-palmettes: **168** and **169**, both potted by Tlempolemos; Munich cup **171**, possibly also by Tlempolemos; and the band-cup in Taranto, signed by the potter Kaulos (**191**). However, their palmettes noticeably differ. The palmettes of **168** and **169** (fig. 70a-b), with many black leaves and large red cores, recall those made by the Hermogenes Painter in his middle period, for instance, **143** (pl. 45c) and **144**. The palmettes of the Munich cup (**171**, fig. 70c) are the rare type with black central leaf and, in shape, resemble those on Hermogenes' signed skyphos Würzburg L 290 (fig. 63d) as well as those applied by the Strobos Painter to Hermogenean skyphoi and to band-cups signed by the potters Thrax and Hischylos (**198-200**). A central black leaf is also seen in the palmettes of the Taranto cup (**191**, fig. 70d), but they differ in shape from the others, being larger and having more leaves.<sup>703</sup>

### Provenance and chronology

One cup (**173**) was found in Athens; the others with known provenances were exported to the East (Olbia, **172**; Phokaia, **183**), Sicily (**184**, **189**), southern Italy (**191**) and, most often, Etruria: Vulci (**168**, **170-71**, **179**), Cerveteri (**185**, **188**), Orvieto (**178**, **181**), Chiusi (**175**) and Gravisca (**190**). Another cup comes from an unspecified location in Italy (**180**); and **174** and **176**, now in the Vatican, have undoubtedly turned up in Italy, very probably Etruria. The excavation data available for **183**, **189** and **190** are not helpful for determining the chronology. On the other hand, the funerary context of **191**, discovered in Leporano, near Taranto, provides some assistance: the pottery included the band-cup signed by Thrax (**198**), five additional band-cups, a band-skyphos and a lebes.<sup>704</sup> The earliest pieces are the band-cups **191** and **198**. The other band-cups and the band-skyphos can be dated from about 530/525 BC. A. Alessio and L. Masiello assign cup **191** to 550/30 BC.<sup>705</sup>

<sup>700</sup> The absence of a bare upper arm on **187** (pl. 53e) is the result of modern overpainting.

<sup>701</sup> According to Cohen (2006, 167), the treatment of the sakkos underscores the association between Sakonides and the Epitimos Painter who decorated a cup in New York (**238**, pl. 68b) which shows a female head wearing a sakkos with outline netting. Cohen has adopted the notion of the Epitimos Painter's possible influence on Sakonides from Iozzo (1998, 257, n. 31). In my opinion, however, her argument is not convincing. Of course, Sakonides could have seen such a cup by the Epitimos Painter and chosen to vary the *sakkos*. On the other hand, he was undoubtedly aware of Athenian women dressed in a net sakkos or a cloth one with or without netted strips. Moreover, a cup in the Group of Berlin 1803 (**197**) also shows a woman wearing a cloth sakkos with a strip of netting. For the various ways in which a sakkos was worn see E. Abrahams, *Greek Dress*, Chicago 1964, 112-13, fig. 45.

<sup>702</sup> The lost fragment Berlin 1757 (**192**) is today known only from an unclear photo in Rumpf. The rightward direction of the head is in itself reason to place it in the category Manner of Sakonides.

<sup>703</sup> J. Haldenstein describes the handle-palmettes of the band-cup Munich 2241 (Fellmann 1989, pl. 23.1-3) as 'replicas' of those on **191**; however, the incisions of the latter are more precise, the volutes more refined.

<sup>704</sup> For the tomb group see Quagliati 1903a; Masiello 1997, 255-57. The lebes indicates a female burial, according to Masiello.

<sup>705</sup> Alessio 1990, 44; Masiello 1997, 257.

The dates proposed for other cups attributed to Sakonides range mainly from c. 550 to 540 BC.<sup>706</sup> One can only wonder to what extent observers were misled by the addition of fragment **187** to cup **5** by Eucheiros, dated c. 550/45 BC. In my view, none of Sakonides' work is earlier than c. 545 BC.

Judging from the shape and decoration, the lip-cup signed by Tlempolemos (**168**) is probably the earliest of all. As the handle-palmettes of both **168** and **169** correspond most closely to those from Hermogenes' middle period, they can probably be assigned to the same years, c. 545/40 BC. Cup **171**, which Tlempolemos may also have potted, has palmettes shaped like those of Hermogenes' late period and show a feature – the black central leaf – which he introduced around 540 BC. The band-cups in the refined style (**174-75**) are contemporaneous, which applies also to lip-cup **176**. The cups **177-80**, **182** and **183**, which have finer feet and thinner walls, were most likely made between 540 and 530 BC. At the end of the decade, Sakonides painted the cup fashioned by Kaulos (**191**) and, probably shortly afterwards, the eye-cup thrown by Hischylos.<sup>707</sup>

### **MANNER OF SAKONIDES, c. 540/30 BC** (nos. 192-95; fig. 78c-d; pls. 54d-55d)

The following four cups displaying female outline heads on the lip have, in the past, been given to Sakonides. Here, instead, they are regarded as work in his manner because, in my view, the attribution remains highly uncertain or even unlikely. The lost fragment once in Berlin, **192** (pl. 54d), is known only from a vague photograph.<sup>708</sup> The rightward direction of the head is unparalleled on Sakonides's cups, although the discrepancy is not definite reason to reject an attribution to him.

The female head on the Athens fragment (**193**, pl. 54e, fig. 78c) differs from Sakonides' usual type by the wider reserved space for the bare upper arm and, especially, the thickish contour line. C. Callipolitis-Feytmans has, however, attributed it to Sakonides, proposing a date of c.550/40 BC.<sup>709</sup>

Two lip-cups with female outline heads on the lip in Florence, **194** and **195** (pl. 55a-d, fig. 78d) are not by Sakonides, as suggested by Beazley.<sup>710</sup> They were fashioned by one potter who, however, was not the same craftsman responsible for Sakonides' cups, and decorated by one painter whose heads make a weaker impression than those of Sakonides, possibly because of the thinner contour line and less expressive mouth. Although their inscriptions are difficult to read, they appear to comprise true letters which bear no resemblance to the script of Sakonides, however; they consist of the letter combinations nu-iota-chi. In addition, the palmettes differ from his: they are smaller, carelessly incised, with black leaves, and placed too high in the handle-zone.<sup>710a</sup> Most likely, the date of these four cups parallels Sakonides' late period, c. 540/30 BC.

### **7.3 GROUP OF BERLIN 1803, c. 540/30 BC** (nos. 196-97; fig. 78e; pl. 56a-b)

Beazley gathered three cups – two of proto-A type and a lip-cup (**196**) – in the Group of Berlin 1803.<sup>711</sup> Each of them shows a female outline head, although the decoration of the lip-cup, which is perhaps by the same hand as the proto-A cups, is more refined. Here, a lip-cup (**197**) is added, surely decorated by the painter of **196**, who has sometimes been confused with Sakonides or Hermogenes.<sup>712</sup> The heads

<sup>706</sup> C. 550 BC (**190**: Iacobazzi 2004, 80); c. 550/540 BC (**170**: Cohen 2006, 166; **175**: Hannestad 1989, 20; Brijder et al. 1996, 64; **183**: Tuna-Nörling 2002, 177; **186**: Bloesch 1982, no. 14); c. 545/40 BC (**177**, **180**, **184-86**: Pelagatti 1999, 319-20); c. 540 BC (**175**: Brijder 1974, 108; **178**: Iozzo 2002, 143; **188**: Hannestad 1989, 2).

<sup>707</sup> For the eye-cup Cambridge 60 see W. Lamb 1930, *CVA* 1, pl. 18.1a-b, 'c. 530 BC'.

<sup>708</sup> Rumpf 1937, pl. 28a.

<sup>709</sup> Callipolitis-Feytmans 1986, 40. The date conforms to the traditional view of Sakonides' cups, as we have seen.

<sup>710</sup> *ABV* 171.9-10.

<sup>710a</sup> A lip-cup in Basel with similar dimensions and inscriptions with the same letter-combination may very well be by the same potter-painter as the two Florence cups: Basel Z 331 (J.-P. Descoeudres 1981, *CVA* 1, pl. 33.2-3).

<sup>711</sup> *ABV* 202.

<sup>712</sup> The Civitavecchia fragment (**196**, pl. 56a) has been attributed by T. Schreiber to Sakonides (Schreiber 1999, 151, fig. 18.6); the Melbourne cup (**197**, pl. 56b) to Sakonides by A.D. Trendall, but to Hermogenes by J.T.

of these cups are characterized by the three dots in front of the earlobe, indicating evidently some kind of jewellery, and the triangular, reserved space representing the bare upper arm (fig. 78e).

A fragment, which has gone missing, joined **196**.<sup>713</sup> It preserved a handle-palmette with an elongated, red central leaf, whereas cup **197** shows palmettes with an elongated, black central leaf. In shape, the palmettes differ from those of the Hermogenes Painter as well as those of Sakonides and the Strobos Painter (see below). Both lip-cups have imitation inscriptions. The lip-cups predate the proto-A cups.

#### **7.4 THRAX, STROIBOS PAINTER, c. 535/30 BC (no. 198; figs. 71-72; pl. 56c-d)**

##### **Introduction**

The name Thrax (the Thracian) occurs in the *epoiesen*-signatures of one cup only (**198**), ΘΡΑΙΧΣ ΕΠΟΙΕΣΕΝ, with figurework separating the words.<sup>714</sup> In shape and dimensions, it resembles the chariot cups of Hermogenes.

A. Pfuhl thought that this cup was decorated by the painter of Hermogenes' chariot cups, whereas Beazley considered it an imitation of them, comparing it later to the band-cup signed by Hischylos in Civitavecchia (**200**, pl. 57c-d) and the Hermogenean skyphos, Heidelberg S 37.<sup>715</sup> Details clearly distinguish it from work of the Hermogenes Painter, such as the direction of the figures, round shield drawn without a compass, unincised horses' tails and the strap around the horse's belly. Nonetheless, the painter seems very likely to have been trained in Hermogenes' workshop, although the repetition of the subject and composition favoured by the Hermogenes Painter, turned, however, in the opposite direction, is not sufficient proof in itself. On the other hand, the fork-shaped incisions at the ends of the chariots' spokes and the Hermogenes Painter's unusual palmette with an elongated black, central leaf make training by that artisan seem a distinct possibility. This painter, who can also be recognized in the band-cups signed by Hischylos (**199-200**, pl. 57) and lip-cups with *kalos*-inscriptions praising Strobos (**201-5**, pls. 58-59a), is here called the Strobos Painter.

##### **Shape and dimensions**

Beazley and Haldenstein noted that, in shape and dimensions, **198** is very similar to cups signed by Hermogenes and Hischylos.<sup>716</sup> With a diameter of 19.9cm, it is *medium* and slightly smaller than the cups of Hischylos, whereas it matches quite closely those of Hermogenes (band-cup diameters, 19.8-20.6cm).

##### **Inscriptions**

Immerwahr observed that the name's theta is confused with phi on one side of the cup (fig. 71).<sup>717</sup> The letters are small and, as in the signature of Hischylos' New York cup (**199**, pl. 57a-b), the line of each inscription tends to creep up on the right-hand side. Moreover, the script is very close to that of Hischylos' cups, suggesting that the same hand added the signatures to all of them.

##### **Ornaments**

The handle-palmettes of Thrax's cup (fig. 72) are of the rare type with elongated black central leaf, as used (or introduced) by Hermogenes on his skyphos Würzburg L 290 (fig. 63d). The type was also

---

Haldenstein (Trendall 1978, pl. 4b; Haldenstein 1982, 99). Schreiber published the Civitavecchia fragment as Malibu, Getty 81.AE.114.9. In May 1996, I discovered this fragment in the storerooms of the Getty Museum and recognized that, thanks to a photo from the Beazley Archive, it is the Civitavecchia fragment. The fragment should by now have been returned to Civitavecchia.

<sup>713</sup> As shown on the old photo in the Beazley Archive.

<sup>714</sup> For Thrax see Hoppin 1924, 356; Beazley 1932, 189, 202; *ABV* 178; Immerwahr 1990, 146, no. 1005; *KLA* II 465 (P. Heesen).

<sup>715</sup> Pfuhl 1923, 275; Beazley 1932, 202; *ABV* 178, 688.

<sup>716</sup> Beazley 1932, 201-2; Haldenstein 1982, 101.

<sup>717</sup> Immerwahr 1990, 146, no. 1005.



Fig. 71. Thrax spelt with a theta or a phi on either side of 198.

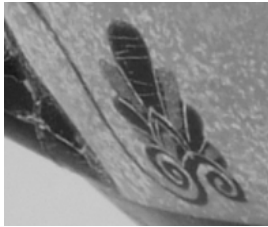


Fig. 72. Palmette of 198.

employed by Sakonides (171, fig. 70c) and the Stroibos Painter on cups signed by the potter Hischylos, 199 and 200. The volutes resemble those of Hischylos' cup in Civitavecchia (200).

### Provenance and chronology

Together with 191, signed by Sakonides and Kaulos, 198 has been found in a grave in Leporano, near Taranto, which might point to direct contact by the Hermogenean workshop with a trader from that region.<sup>718</sup> To judge from the funerary context and traits (shape, painting style, type of palmette), 197 was manufactured by Thrax in c. 535/30 BC.

## 7.5 HISCHYLOS, STROIBOS PAINTER, c. 535/30 BC (nos. 199-200; figs. 73-74; pl. 57)

### Introduction

The *epoiesen*-signatures of Hischylos appear on a pair of band-cups and a black-figure eye-cup (together with Sakonides' signature) as well as on 13 bilingual and red-figured cups.<sup>719</sup> In shape, the band-cups resemble the chariot cups of Hermogenes and Thrax, being only slightly larger.<sup>720</sup>

Beazley remarked that the two cups are probably by the same hand and compared the one in Civitavecchia (200) to Thrax's band-cup (198) and Hermogenean skyphoi Karlsruhe B 2598 and Heidelberg S 36.<sup>721</sup> Haldenstein suggests that a relationship exists between her Sakonides II and the painter of Hischylos' cups, recognizing that there is not enough to attribute their cups to one artisan.<sup>722</sup>

With regard to the painting, the band-cups of Hischylos (199-200) and Thrax (198) show common features, suggesting with high probability the hand of one painter, to whom also three Hermogenean skyphoi can be assigned.<sup>723</sup> As based on a comparison of the male figures of these band-cups and skyphoi to those of two lip-cups attributed below to the Stroibos Painter (205-6), the decoration is here assigned to that painter.

<sup>718</sup> In total, nine band-cups (no lip-cups) are known to have been found in Leporano (Quagliati 1903a, 1903b,; Alessio 1990; Masiello 1997, fig. 61.2-8).

<sup>719</sup> For Hischylos see Beazley 1932, 189, 201; Bloesch 1940, 31-39; *ABV* 166-67; *ARV*<sup>2</sup>, 1161-62; *Para* 69, 337; *KLA* I, 327-28 (B. Cohen). The signature of a black-figure column-krater (Kassel T 698; *Para* 69; R. Lullies 1972, *CVA* 1, pls. 25.2, 26.1-2) turns out to be a modern fake. In his bilingual and red-figured cups the potter Hischylos collaborated with the painters Epiktetos, Pheidippos and the Hischylos Painter. Haldenstein discusses the Hischylos Painter (1982, 54-57), whom she identifies as the painter of the black-figure cups of the potter Hischylos. This is confusing, however, since the painter is not the same person as the Hischylos Painter who decorated bilingual and red-figured cups for the potter Hischylos.

<sup>720</sup> Although no evidence can be advanced, the possibility can not be entirely excluded that Thrax was the same individual as Hischylos, who abandoned the ethnic reference early in his career.

<sup>721</sup> Beazley 1932, 201; *ABV* 166-67, 688.

<sup>722</sup> Haldenstein 1982, 93.

<sup>723</sup> Skyphoi: Frankfurt, VF β 430 (K. Deppert 1968, *CVA* 2, pl. 52.1-3), Basel, market (H.A.C., Katalog 5, 1993, no. 8), Sydney 56.18 (not previously published).

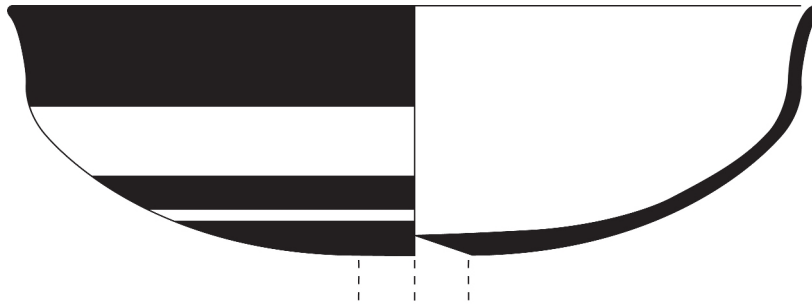


Fig. 73. Profile drawing of **199** (1:2).

### Shape and dimensions

As remarked, Beazley and Haldenstein observed that the cups signed by Hischylos are very similar in shape to those of Hermogenes and Thrax.<sup>724</sup> Hischylos' cups are only slightly larger; having diameters of 21.4 and 21.5cm, they also qualify as *medium*. The bowl of **199** is *extra shallow* (fig. 73).<sup>725</sup>

### Inscriptions

The letters are small and, as in the signatures of Thrax on the Taranto cup (**198**), the line of the right-hand part of the inscription of **199** tends to rise (on the other Hischylos cup, **200**, however, it descends). As the script of Hischylos' cups is very close to that of the Thrax cup, the inscriptions were probably written by the same person, that is, the Strobilos Painter.

### Exterior decoration

Above, we have seen a frontal quadriga in the tondo of Berlin F 1799 by the Painter of Louvre F 51 (**114**, pl. 36d). On the exteriors of cups, however, a frontal quadriga is illustrated much more often, particularly in the Group of Louvre F 81 and on cups related to the Lysippides Painter.<sup>726</sup> The composition on **199** (pl. 57a-b), with the charioteer in white chiton and nude youths standing on either side, is especially close to a band-cup in Paris (Louvre Cp 10262), although the drawing style is rather different.<sup>727</sup>

A single speeding quadriga, as depicted on **200** (pl. 57c-d), probably represents a chariot race, even if a finishing-post or other contestants are not shown.<sup>728</sup> In some cases, however, one or more

<sup>724</sup> Beazley 1932, 201-2; Haldenstein 101.

<sup>725</sup> I have not been able to examine the bowl of **200**.

<sup>726</sup> Group of Louvre F 81: Karlsruhe B 2597 (*ABV* 191.1; G. Hafner 1951, *CVA* 1, pl. 10.5), Paris, Louvre F 81 (*ABV* 191.3; Plaoutine 1938, pl. 83.3, 6), St. Petersburg B. 84.125 (Petrakova 2009a, pl. 20.2), Würzburg L 396 (*ABV* 191.7; Langlotz 1932, pl. 111). Manner of the Lysippides Painter: Centre Island (NY), private (seven fragments, not previously published), Florence 3904 (*ABV* 265.2), Samos K 390, K 6793, K 6971 (*ABV* 265.2; Kreuzer 1998a, 190-91, no. 305, pls. 47-48). Other band-cups: Athens, Agora A-P 141, A-P 570 (Pease 1935, 266, no. 97a-b, fig. 25), idem, A-P 1611 (Roebuck 1940, 203, no. 142, fig. 30), Basel, market (H.A.C., Katalog 9, 1998, no. 26), Bochum S 483 (N. Kunisch 2005, *CVA* 1, pls. 55.4-6, 57.15), Gravisca 74/11771 a.o. (Iacobazzi 2004, 97-98, no. 148 [Group of Louvre F 81]), London B 399 (Group of Rhodes 12264, *ABV* 193.4; Smith/Pryce 1926, pl. 18.2a-b), Moscow, Pushkin M 61 no. 1322 (N. Sidorova, Black-figured Pottery from Pantikapaion (russ. w. engl. res.), *SoobMuzMoskva* 7 [1984] 89, fig. 11G), Palinuro IX.16 (Naumann/Neutsch 1960, 39-40, fig. 19, pls. 20.1, 22, 30.2), Palo Alto, Stanford 69.42 (not previously published), Paris, Louvre Cp 10262 (Haldenstein 1982, 55, 57), Rome, VG 5199, 42048bis (G.Q. Giglioli 1938, *CVA* 3, pls. 25.4, 26.1-2).

<sup>727</sup> Cf. Haldenstein 1982, 55, 57; her attribution to her Hischylos Painter is not accepted here.

<sup>728</sup> Similarly: Bochum L 1252 (N. Kunisch 2005, *CVA* 1, pl. 57.1-4), Botromagno ISPF 1229 (Whitehouse et al. 2000, 94-95, fig. 48), Corinth T 2827/250-14, T 2828/250-15 (both *ABV* 193.1, Compare the Group of Rhodes 12264; *Corinth* XIII, 211, pls. 35, 93; see the better photos in the auction catalogue, Christie's, New York, 18 December 1997, no. 103; the cups, stolen from the Corinth museum in 1990, have been returned), Munich, market (Galerie Müller-Feldman, no date, photos in Beazley Archive), New York, market (Sotheby's, 17 December 1998, no. 76; Heesen 1996, 175-77, no. 45), New York, Zoullas (not previously published). Three Hermogenean skyphoi also depict a single racing chariot: Barcelona 423 (with modern little-master foot; P. Bosch I Gimpera/J. Serra I Ràfols 1951-57, *CVA* 1, pls. 6.5, 8.1b, d), Karlsruhe B 2598 (G. Hafner 1951, *CVA* 1, pl. 10.8), Heidelberg S 36 (K. Schauenburg 1954, *CVA* 1, pl. 41.12).

other chariots are included;<sup>729</sup> and sometimes two free-standing columns are added, representing probably the turning and finishing-posts.<sup>730</sup>

The speeding chariots on band-cups may allude to the races held at heroic funerals, renowned examples being those honouring Patroklos or Pelias, which in the visual arts are often hard to tell apart. On a fragment in Athens by Sophilos and the François krater, the funeral games for Patroklos are identified by labels.<sup>731</sup> On the latter, a column stands behind the chariots, serving presumably as a turning-post. Some lekythoi in the Haimon Group have a column before the chariots, which also seems to act as a turning-post or finishing-line.<sup>732</sup> Moreover, free-standing columns were erected as tomb markers throughout Greece during the Archaic period.<sup>733</sup> In painted representations the columns may specifically identify the races as funeral games and signify that they are portrayed as taking place at the actual tomb of the deceased. Occasionally, a winner's prize is shown.<sup>734</sup>

The fashion for depicting heroic games, which emerges in Greek art in the second quarter of the sixth century BC, may be linked with the founding, at this time, of three Panhellenic Games - Pythian, Isthmian and Nemean - which were thought to originate in athletic contests in the obscure heroic past.<sup>735</sup> H.A. Shapiro, however, advances another explanation for the interest in heroic funeral games, that is, the likening of deceased men to epic heroes by means of nostalgic pictorial allusions to the funeral games described by Homer. Furthermore, he points out that a heroizing intent is explicit in the subsidiary friezes of chariot races below depictions of the prothesis.<sup>736</sup>

In contrast to **200**, some band-cups illustrate a single chariot with horses and charioteer in a motionless pose, as if just before the beginning of the contest.<sup>737</sup>

## Ornaments

The palmettes of Hischylos' cups are the rare type with elongated black central leaf (fig. 74). They resemble especially closely those of Thrax's cup (**198**, fig. 72).

## Provenance and chronology

Both of Hischylos' cups have been found in Italy, in one instance, more specifically Etruria (**200**). B. Cohen assigns **199** to 540/30 BC.<sup>738</sup> However, the cups' shape, style and type of palmette indicate the second half of the decade, c. 535/30 BC, contemporaneous with **198** by the potter Thrax.

<sup>729</sup> Two poles and three chariots: Basel, market (J.D. Cahn, Auktion 2, 26 June 2000, no. 38; interior decoration), no pole, two chariots: Iasos (Landolfi 1987, pl. XIc), Thera (A.K. Orlandos, Ἀνασκαφή Θήρας, *To Ergon* 1968, 95-96, fig. 11), three chariots: Rome, VG 917 (G.Q. Giglioli 1938, *CVA* 3, pls. 26.6, 27.1). The fragment Berlin Sa 184 (E. Diehl, *Fragmente aus Samos*, *AA* 79 [1964] 606, no. 82) also depicts two racing chariots.

<sup>730</sup> Band-cups: Izmir 13753 (Tuna-Nörling 1995, 14, pl. 3, no. 34; interior: gorgoneion), Milan, market (Finarte 5, 14 March 1963, no. 64; interior: gorgoneion), Paris, Louvre Cp 10274 (not previously published). And a lip-cup decorated inside and out: Tarquinia RC 4194 (G. Jacopi 1956, *CVA* 2, pl. 21.5-6).

<sup>731</sup> Bakır 1981, pl. 6; Maetzke 1980, 153, fig. 114, 184, figs. 176-79.

<sup>732</sup> E.g., Aegina and Delphi (*Para* 276), Canberra 73.09 (Green/Rawson 1981, 29), New York, market (Sotheby's, 17 December 1998, no. 98; Heesen 1996, 96, fig. 48a-c), Washington 391051, 391052 (Schwarz 1996, 25-26, nos. 13-14, pls. 24-25).

<sup>733</sup> Cf. McGowan 1995.

<sup>734</sup> E.g., the lebes on the Haimon Group lekythoi in the New York and Munich markets (Heesen 1996, 96, fig. 48b-c; Lindner 1970, no. 70). See also a lekythos attributed to the Sappho Painter (*Para* 246; Basel Salin Auktion XVI, pl. 26.110). The François krater shows, as first prize, an 'eared tripod', and, as third prize, a bronze lebes. The latter was won by Achilleus, according to Homer, *Iliad* XXIII. 264-67.

<sup>735</sup> Cf. L.E. Roller, *Funeral Games in Greek Art*, *AJA* 85, 107-19, esp. 107, n. 5.

<sup>736</sup> H.A. Shapiro, *The Iconography of Mourning in Athenian Art*, *AJA* 95, 629-56, who explains the decline in the number of depictions in the classical period as resulting from the democratization of Athenian society.

<sup>737</sup> Amsterdam, RALS 867 (H.A.G. Brijder et al. 1996, pl. 117.3), Baltimore, WAM 48.39 (Heesen 1996, 177, n. 3), Basel, market (H.A.C., *Katalog* 5, 1993, no. 11), Havana 117 (Olmos 1990, 96-97, no. 28), Thasos s.n. (Heesen 1996, 97, n. 3). With a seated man in front of the chariot: Paris, Rodin TC 945 (N. Plautine/J. Roger 1945, *CVA* 1, pl. 14.5). With two chariots (quietly moving): Thasos, s.n. (not previously published).

<sup>738</sup> Cohen 1991, 58.

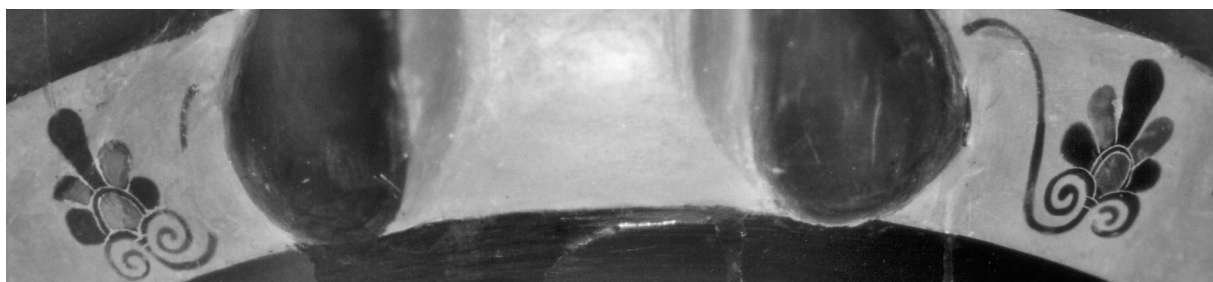


Fig. 74. Palmettes of **199**.

## 7.6 STROIBOS PAINTER, c. 535/25 BC (nos. 201-6; figs. 75-77, 78f; pls. 58-59b)

### Introduction

Above, three band-cups have been assigned to the Stroibos Painter (**198-200**). The name derives from lip-cups with the *kalos*-name Stroibos, which all have been decorated by the same craftsman.<sup>739</sup> Of course, all pottery bearing a particular *kalos*-inscription on vases by various painters. In this case, however, both the figurework and the script warrant the attribution. Moreover, even without the *kalos*-name, the hand has been recognized on band-cups signed by Thrax and Hischylos (**198-200**) as well as three Hermogenean skyphoi.<sup>740</sup> In addition, the scenes of the Thasos lip-cup (**205**), with a Stroibos *kalos*-inscription, and lip-cup **206**, without one, are nearly identical.

### Shape and dimensions

The Stroibos Painter's lip-cups seem to be made by one potter. They are characterized by a rather thick wall, sharp offset inside, and marked ridge outside. The standing surface is rather flat and the edge of the base high (fig. 75).

Cups **201** and **202** are *large* and have very similar dimensions; **206** is medium. The bowls of **201** and **202** are *deep* and *medium*, their feet *medium* and *high*, respectively. Owing to the lack of comparative material, it can not be determined if these lip-cups were potted by Hischylos or Thrax because their known output consists exclusively of band-cups.

Date-type	H.	D.	foot	bowl
535/25- Lip-cup	14.9	21.9	0.48	0.36

Chart 15. Average absolute and relative dimensions of the Stroibos Painter's lip-cups.

### Inscriptions

Three of the cups with a Stroibos *kalos*-inscription (**201**, **202**, **205**) show a *chaire*-inscription on the opposite side, as reportedly occurs also on the lost cup **207**, possibly by the Stroibos Painter.<sup>741</sup> These inscriptions are the basic variant XAIPEKAIPIIEI, which is not met on cups which are attributable to Sakonides, with whom the Stroibos Painter has been confused.<sup>742</sup>

In the meaningful inscriptions, the letters, though rather stiff, are well spaced and arranged in a straight line. The rho does not show the upper extension of the vertical line which is so characteristic of Hermogenes and Sakonides. The London cup (**206**) bears an imitation inscription.

<sup>739</sup> Till now, lip-cups by the Stroibos Painter have been attributed to Glaukytes (Wroth, Hoppin), Phrynos (Tonks) and, more frequently, Sakonides (Rumpf, Beazley, Haldenstein, Immerwahr). Two other cups (**207-8**) also have *Stroibos kalos*-inscriptions, but they can not be attributed, because they have been lost for a long time. A cup-skyphos once in the Basel market (Cahn, Kunstmesse Basel 9-19.3.1978, no. 86, not ill.; previously, André Emmerich Gallery Inc., *Classical Antiquity*, 22.11.1975-10.1.1976, no. 8) has two *Stroibos kalos*-inscriptions. Although the surface has been damaged, the figures seem to be in the style of the Stroibos Painter.

<sup>740</sup> See n. 723.

<sup>741</sup> The fragments **203** and **204** also have the *kalos*-inscription; their reverse sides are not preserved.

<sup>742</sup> For this type of *chaire*-inscriptions see Wachter 2003, 160-64, and Heesen 2006, 52-53.



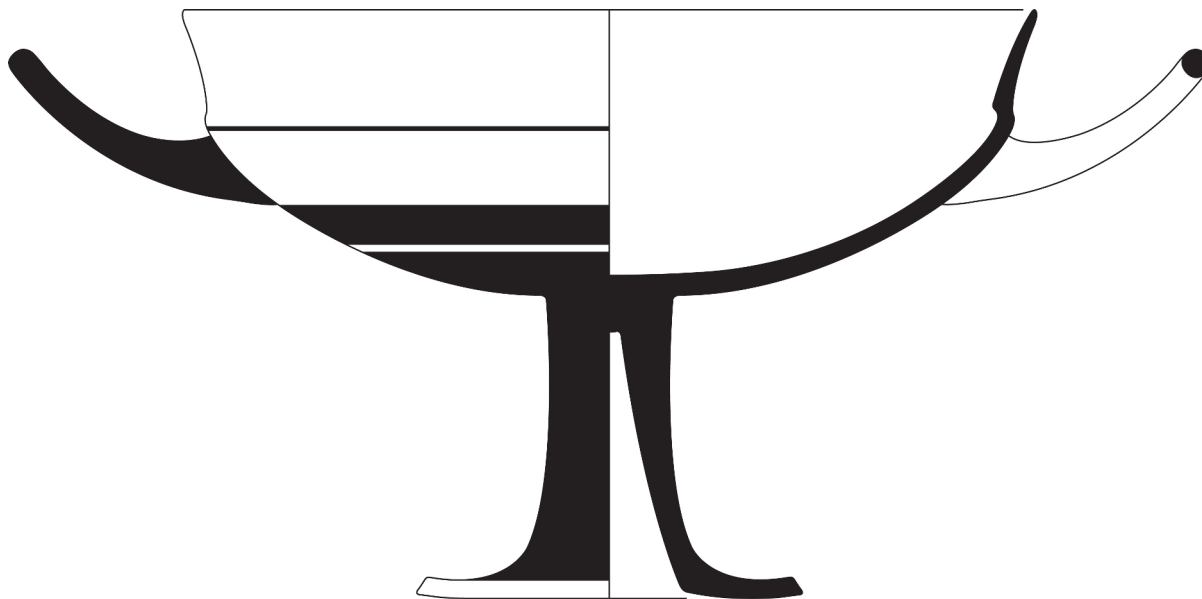


Fig. 75. Profile drawing of **202** (1:2).

At first glance, the praise for a young boy seems to be oddly placed below the picture of a woman (as on **201-4**). On the other hand, a *kalos*-inscription bears often no obvious connection to the figurework and there are examples of *kalos*-inscriptions which are combined with female names.<sup>743</sup> A simple explanation for *kalos*-inscriptions, which began to appear in Athenian vase-painting around 550 BC, is not at hand.<sup>744</sup> Sometimes the praise is quite general ‘*ho pais kalos*’, or even a simple ‘*kalos*’ suffices.<sup>745</sup> When a name is mentioned, it refers presumably to a contemporaneous youth, who can only rarely be recognized in the historical record.<sup>746</sup> In only a few instances it seems possible that the name refers to a personal friend or lover of the painter.<sup>747</sup>

Moreover, it can not be generally assumed that the vases with *kalos*-inscriptions were presents from *erastai* to individual *eromenoi*,<sup>748</sup> nor can Hoppin be right that the inscriptions were written on the vases after being fired, which is technically impossible, to suit the personal whim of the

<sup>743</sup> Cf. Dover 1978, 146. These inscriptions may reflect illiteracy or negligence on the part of the painter, who was more accustomed to the masculine form.

<sup>744</sup> Cf. Dover 1978, 121; Slater 1999, 160. The standard work on *kalos*-inscriptions remains Robinson/Fluck 1937. More recent studies include: Kilmer 1993, Parker 1994, Slater 1999, Lissarrague 1999b, Lear/Cantarella 2008, 164-73.

<sup>745</sup> The latter inscriptions have been differently explained. Lissarrague 1999b, 373: ‘by freeing themselves from particular names, names which are often aristocratic, the painters allow the spectators to give the generic inscriptions to work as they please in a particular situation.’ Slater 1999, 158, n. 42: ‘a buyer (...) could still buy a vase with a generic sentiment and attempt, in the circumstances of the use of the vase, to incorporate the inscription into the discourse’ with the intent to seduce (op. cit., 160, n. 53). Snodgrass 2000, 24: ‘it is the anonymous *kalos*-inscriptions which point the viewer directly to the picture.’ However, J. Boardman calculates that in many cases the *ho pais kalos* does not accompany the picture of a youth and states that ‘they are simply an expression addressed to the viewer by the painter about their shared erotic interests’ (Boardman 2003, 111). A totally different and attractive explanation has been put forward by H.R. Immerwahr: the simple formulas *kalos* or *ho/he pais kalos/kale* replace the nonsensical inscriptions which become rarer in red-figure (Immerwahr 2006, 137).

<sup>746</sup> Cf. Kilmer 1993, 173-99.

<sup>747</sup> Cf. Robinson/Fluck 1937, 3, 85. In all these cases the inscription includes ΔΟΚΕΙ and means that: X thinks that Y is beautiful (e.g., the praise of a certain Sakonides for a Pyrlion; *Para* 72).

<sup>748</sup> In contrast, R. Osborne’s statement that ‘*kalos* names seem to refer to contemporary crushes in Athens’ would seem to suggest exactly the opposite, unless he means ‘crushes’ in a more general, impersonal sense, i.e. the kind of ‘crush’ people have on movie stars, for instance.

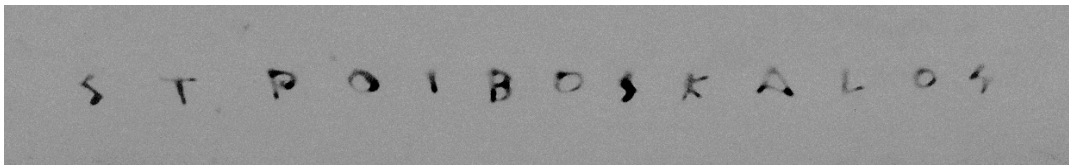


Fig. 76a. *Kalos*-inscription on side A of 201.



Fig. 76b. *Chaire*-inscription on side B of 201.

customer.<sup>749</sup> With regard to the less frequent names, it seems probable that the customer advised the painter in advance when ordering the pottery. On the other hand, very popular names like Leagros may well have been added by the painter to increase sales.

N. Slater advances a bold, but interesting theory about (some) *kalos*-names: 'Could the creation of fame, the stimulation of an individual be orchestrated? Could *kalos*-inscriptions represent the positive counterpart to ostracism: an attempt to create good will and admiration, particularly among the city's elite as gathered at symposia, for the rising scions of politically ambitious and prominent families at the end of the archaic period.'<sup>750</sup> He further explains that 'in the more radical democracy of the 5<sup>th</sup> century, it mattered less whom the audience of the symposion thought *kalos* and more what the man in the street thought. *Kalos*-inscriptions decline on vases, but *kalos*-graffiti (...) may have proliferated in public places.'

We must remember, though, that much Athenian pottery, including that with *kalos*-inscriptions, ended up in regions far from Athens and may even have been expressly manufactured for export. Moreover, a *kalos*-inscription need not always have an erotic connotation, as demonstrated by the gods and heroes who are labelled *kalos* in pictures, in which case an ethical meaning must be meant, that is, *kaloskaiagathos*.<sup>751</sup> On the other hand, *kalè*-inscriptions seem invariably to have an erotic intent.

The Stroibos *kalos*-inscription is not found on any pottery other than the cups catalogued here and a band-skyphos.<sup>752</sup> O.S. Tonks suggested that the Stroibos celebrated on these cups might have been the Stroibos named as the father of Leokrates who was *strategos* at the Battle of Plataea (479 BC). According to Tonks, the father of Leokrates must have been a young boy at the time these cups were made.<sup>753</sup>

### Exterior decoration

A few recurring traits mark the female heads of the Stroibos Painter. The red headband is sometimes incised (202-3). The line of the chin extends behind the front of the neck, similarly to Sakonides' outline heads. The painter drew the earlobe in two sections, as did also the Hermogenes Painter. In contrast to the Hermogenes Painter, but like Sakonides, he did not add a line below the beads of the necklace. The bare upper arm is clumsily positioned too far back (fig. 78f).

<sup>749</sup> J.C. Hoppin, *Euthymides and his Fellows*, Cambridge 1917, 102. Research by Richter demonstrated long ago that the inscriptions were applied before firing (G.M.A. Richter, *The Craft of Athenian Pottery*, New Haven 1923, 108).

<sup>750</sup> Slater 1999, 158-59.

<sup>751</sup> A few examples are mentioned in K. Schauenburg, AINEAS KALOS, *Gymnasium* 76 (1969) 42-53, where he correctly rejects the theory, which appears to have been especially popular amongst a few Italian scholars, that the praise concerned diseased youths. Furthermore, note that Nestor is referred to as *kalos* on an Apulian volute krater, Berlin F 3289, which should, of course, be interpreted in the ethical, not the erotic, sense (Furtwängler 1885, II, 922-23, no. 3289).

<sup>752</sup> See n. 739.

<sup>753</sup> Tonks 1905, 290, n. 1, admitting that no proof is available.



Fig. 77. Palmettes of **202**.

### Ornaments

As noted above, the Strobos Painter painted palmettes on the band-cups signed by Thrax and Hischylos (**198-200**) and on three Hermogenean band-skyphoi. Only two lip-cups (**202** and **205**) have palmettes. In shape, they are similar to those used on the painter's band-cups and skyphoi, but they have the more usual red-and-black colour scheme with an elongated, red central leaf (fig. 77).

### Provenance and chronology

Four cups have been found in Italy: Vulci (**201**, **206**), Pontecagnano (**204**) and an unspecified location (**202**). Two other cups were exported to the north and east: Thasos (**205**) and Cyprus (**203**). Excavation data, which could possibly help us date the cups, are not available, nor have other observers offered useful suggestions regarding the chronology.<sup>754</sup>

A comparison of the male figures of **206** to counterparts on the band-cups signed by Thrax and Hischylos **198-200**, which the Strobos Painter also decorated, would seem to indicate that cups **201-6** were manufactured in 535/25 BC.

### POSSIBLY BY THE STROIBOS PAINTER (nos. 207-8)

The whereabouts of **208**, once in the London market, are unknown. According to the available drawings, it bears an inscription praising Strobos. But since it is impossible to establish whether this cup was also decorated by the Strobos Painter, it will not be further discussed. The latter applies also to the lost cup **207** which, reportedly, shows the same two kinds of inscriptions found on the Strobos Painter's lip-cups.

### MANNER OF STROIBOS PAINTER, c. 535/30 BC (no. 209; pl. 59c-d)

Attributed by H.A. Cahn to Hermogenes, this cup is here regarded as in the Manner of the Strobos Painter because in many respects it resembles his work. At any rate, the painting is certainly not as fine as that of the chariot cups of the Hermogenes Painter. Perhaps it originated in the establishment where he was employed or is a direct imitation from a different workshop. A wide, red fillet surrounds the juncture of bowl and stem.

### Concluding remarks

As set out above, ample reason exists, in my opinion, to suppose that Sakonides was strongly influenced by the Hermogenes Painter. The type of palmette with elongated black, central leaf, as seen on **171**, is highly unusual outside Hermogenes' workshop. Furthermore, Sakonides wrote the same kind of rho as Hermogenes, with an upper extension of the vertical line. In addition, he, at one point, decorated an eye-cup fashioned by the potter Hischylos who, in my opinion, has rightly been linked with Hermogenes.<sup>755</sup> An early association between Sakonides and Hermogenes seems very likely because Sakonides adopted features from the work of the Hermogenes Painter and, to judge from letter-forms, may even have learnt to write from him, which would have happened at a young age when he was an apprentice and eager to learn.<sup>756</sup>

<sup>754</sup> Based probably on Beazley's attribution of **202** to Sakonides, M. True dates it c. 550 BC (1978, 33).

<sup>755</sup> Beazley 1932, 201; Haldenstein 1982, 101. For arguments in favour of a connection between Hischylos and Hermogenes the reader is referred to the section on Hischylos above.

<sup>756</sup> If we separate Sakonides from Hermogenes' workshop, it would mean that two different pottery establishments produced cups with a very similar, but unusual, type of palmette and that a painter in one

All this makes it seem also more probable that Tlempolemos was a member of Hermogenes' workshop rather than that Sakonides first worked for Tlempolemos in another establishment and then transferred to Hermogenes.

On the other hand, the same is not necessarily applicable to the potter Kaulos, with whom Sakonides collaborated in the late 530s BC. But since Sakonides, around that time or slightly later, decorated an eye-cup for the potter Hischylos, who was employed by Hermogenes, it seems once again probable that Sakonides was still working there when he painted the cup thrown by Kaulos, which, in turn, makes it all the more likely that Kaulos himself was an employee of Hermogenes.<sup>757</sup>

All the foregoing leads to the following hypothetical reconstruction of events. Hermogenes opened a workshop around 555 BC.<sup>758</sup> He can be identified with the Hermogenes Painter because their careers parallel one another chronologically and artistically. The output of the potter-painter Hermogenes can be traced for about 20 years. Around 545 BC the potter Tlempolemos and the painter Sakonides joined Hermogenes' operation. A decade or more later, 535/30 BC, Sakonides painted a cup thrown by Kaulos (**191**). No work of Tlempolemos has been recognized from this time, when an additional three craftsmen began to work for the workshop: the potters Thrax and Hischylos as well as the Stroibos Painter. The known potterwork of Thrax is limited to cup **198**, datable c. 535/30 BC, while Hischylos' career can be followed till c. 520/15 BC, when the young Epiktetos decorated bilingual eye-cups for him. It can not be entirely excluded that Thrax was the same individual as Hischylos, who abandoned the ethnic reference early in his career. Most likely, Hischylos continued to run the workshop which was begun by Hermogenes as the chief-potter and, perhaps, owner.

---

workshop (Sakonides), at a later stage, coincidentally collaborated with a potter in the other one (Hischylos). While being possible, such a course of events seems improbable.

<sup>757</sup> Bloesch 1940, 145, dates the Hischylos eye-cup 535 BC; Jordan 1988, 165, c. 530 BC.; Cohen (*KLA* I, 327) 530/25 BC.

<sup>758</sup> Of course, there remains the possibility that he entered the workshop of another potter whom we can not identify.



Fig. 78a. Hermogenes Painter (150)



Fig. 78b. Sakonides (178)



Fig. 78c. Manner of Sakonides (193)



Fig. 78d. Manner of Sakonides (194)



Fig. 78e. Group of Berlin 1803 (196)



Fig. 78f. Stroibos Painter (201)



Fig. 78g. Epitimos Painter (236)\*



Fig. 78h. Epitimos Painter (236)\*



Fig. 78i. Epitimos Painter (238)\*



Fig. 78j. Epitimos Painter (238)\*

\* The heads on cups 236 and 238 by the Epitimos Painter will be discussed in chapter nine.

## 8. NEANDROS, NEANDROS PAINTER, AMASIS PAINTER, OAKESHOTT PAINTER (nos. 210-35; pls. 60-66)

### 8.1 NEANDROS, NEANDROS PAINTER, c. 555/540 and NEANDROS, AMASIS PAINTER, c. 550/40 BC (nos. 210-16; figs. 79-82; pls. 60-61b)

#### Introduction

*Epoiesen*-signatures of Neandros mark at least five cups (**210-12**, **215-16**, pls. 60-61a-b), and two partial examples (**213-14**) may also name him.<sup>759</sup> Furthermore, Neandros possibly signed as painter in the *egraphsen*-signature on a pyxis lid from Brauron, although the writing is incomplete and the drawing style differs from that of the cups with his *epoiesen*-signatures.<sup>760</sup>

The signatures led J.D. Beazley to assign the potterwork of **210-12** and, less certainly, **213** and **214** to Neandros. According to Beazley, enough of the picture remains inside **209** to determine that the same painter was responsible for **211**, whom he named the Neandros Painter. In my opinion, the scripts of the two cups lend more support to Beazley's conclusion than the figurework itself. Moreover, the inscriptions of **212** seem to be written by the same hand and are decisive for the cup's attribution to probably the Neandros Painter because other points of comparison are not available.

Based on the inscriptions, R. Blatter and B. Kreuzer have given two more band-cups to Neandros (**215-16**, respectively).<sup>761</sup> Blatter attributed **215**, first, to Lydos and, later, to the Amasis Painter. Kreuzer, in my opinion, incorrectly assigns **216** to the Heidelberg Painter; instead, it is here considered work of the Amasis Painter, whom Kreuzer regards as a pupil of the Heidelberg Painter.<sup>762</sup>

#### Shape and dimensions

The earliest extant lip-cup of Neandros, **210**, is *large* and has a *medium* bowl (fig. 79). The band-cup **211** is *medium*, with *deep* bowl and *high* foot (fig. 80). Lip-cup **212** is also *large*.<sup>763</sup>

Lip-cup **210** has a thin wall (c. 0.3cm) and sharply offset lip, with a distinct ridge outside (fig. 79). Band-cup **211** (fig. 80), which has a much sturdier appearance, shows a thicker wall and stem, marked with a glazed fillet at the join. The bowl slopes gradually towards the rim, and the edge of the base curls up somewhat, so the foot rests on a rather narrow surface. The Bolligen fragment (**215**) belongs to a smaller cup than do the fragments in Basel (**216**).

Date-type	H.	D.	foot	bowl
c. 550- Lip-cup		23.2		0.34
550/40- Lip-cup	14.8	21.1		
550/40- Band-cup	16	22.5	0.48	0.37

Chart 16. Average absolute and relative dimensions of Neandros' cups.

<sup>759</sup> For Neandros see Hoppin 1924, 170-71; Beazley 1932, 175-74; 180; *ABV* 167-68; *Para* 70; Blatter 1971; Boardman 1974, 60; Scheller 1981; Blatter 1989; *KLA* II, 113 (P. Heesen). Since there is no word-separation in the incomplete inscription of **213**, once in Castle Ashby, 'presumably disposed of' (Boardman/Robertson 1979, vi), Neandros is more likely than Sondros, who preferred word-separation. Fragment **214** could not be traced during my visit to the Vatican, so I am unaware of the shape of the letters, which is the only criterion here to distinguish between Neandros and Sondros.

<sup>760</sup> *Para* 70, noting the first alpha, which is barely preserved.

<sup>761</sup> Blatter 1971, 422-27; Kreuzer 1992, 67-68.

<sup>762</sup> Kreuzer 1992, 68 ('Schüler des Heidelberg-Malers'). Below, in the introduction to the Amasis Painter, more on his relation to the Heidelberg Painter.

<sup>763</sup> Unfortunately I have not seen a profile drawing of the Corinth lip-cup (**212**), which is complete; but judging from photos, the foot seems similar to that of band-cup **211**.

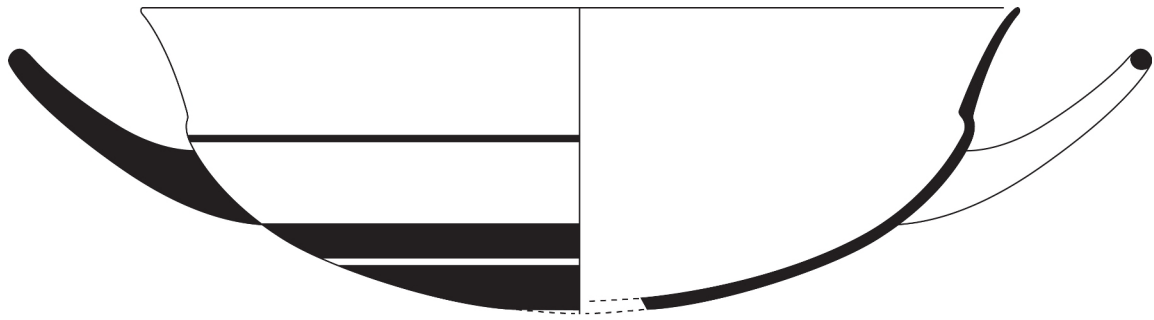


Fig. 79. Profile drawing of **210** (1:2).

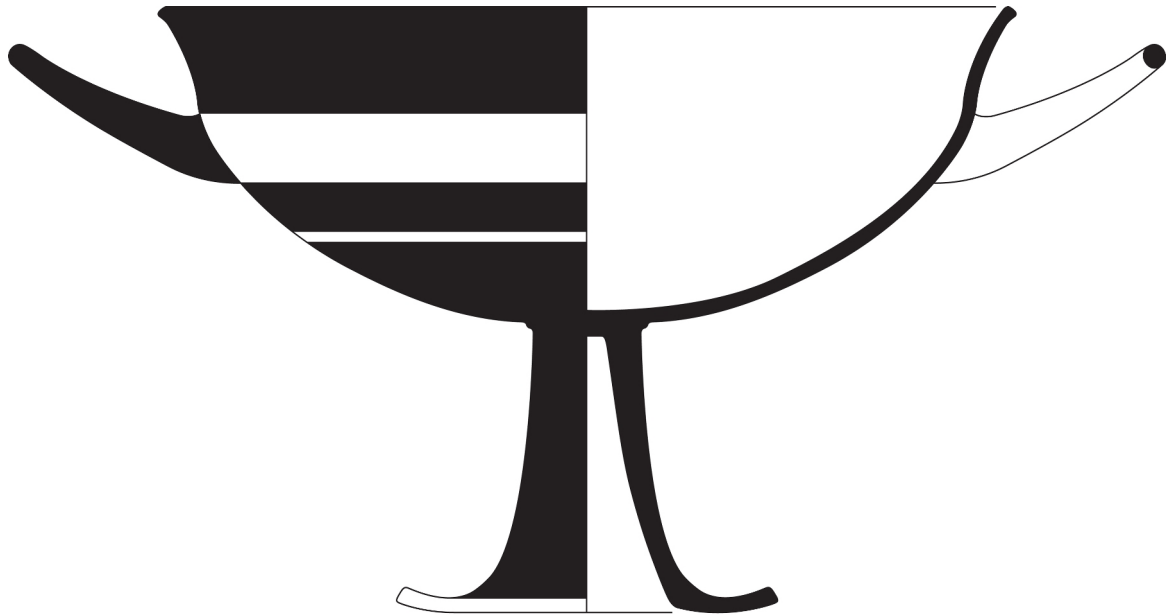


Fig. 80. Profile drawing of **211** (1:2).

### Inscriptions

Besides the various *epoiesen*-signatures of **210-12**, **215-16** and, possibly, **213-14**, which are too poorly preserved for the definite identification of the name, the writing on Neandros' cups includes labels which are placed between the figures of **211**,<sup>764</sup> where the field is filled with words or, rather, very short sentences created by the addition of demonstratives like *HEAI*, *HOAI* [*TE*] or *H[O]YTOΣ*.<sup>765</sup> Comparable labelling, but without demonstratives, is also met on the cup signed by Archikles and Glaukytes (**110**, pl. 34a-b). Regarding **211**, M. Scheller speaks of 'eine Art schriftlicher Verbositas, deren Ausdehnung in keinem angemessenen Verhältnis zum Sinngehalt steht.'<sup>766</sup> Indeed, it is not easy to understand the need for these labels because, without them, it is entirely clear what kind of individual, animal or object is depicted. The most obvious explanation might be the taste of customers, especially Etruscans who seem to have enjoyed, or even taken pride in, possessing pottery inscribed in Greek.<sup>767</sup>

Lip-cup **210**, in Paris, shows the standard formula for an *epoiesen*-signature (fig. 81a). On the Boston band-cup, **211**, the words are separated and the meaning enforced by *EY TE* (pl. 60c), whereas the Corinth lip-cup, **212**, has the speaking object variant (fig. 81b); on one side the second nu of the name has been left out. And if, as Blatter believes, the letters *ΔO* of fragment **215**, decorated by the Amasis Painter, are indeed part of Neandros' signature, the rho has been omitted.<sup>768</sup> However, there is

<sup>764</sup> The inscriptions are transcribed in *Para* 69-70 and fully discussed in Scheller 1981.

<sup>765</sup> Similarly, demonstratives in the labels of cups by Hermogenes (**133**, pl. 43c) and Nearchos (**262**, pl. 76c).

<sup>766</sup> Scheller 1981, 223.

<sup>767</sup> For this see, e.g., chapter eleven, and Heesen 2009.

<sup>768</sup> Blatter 1971, 424, n. 9.

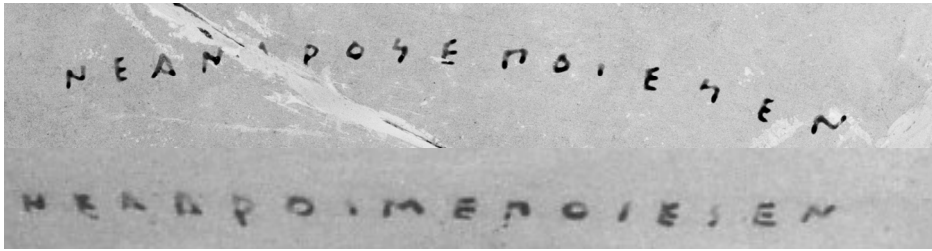


Fig. 81a-b. *Epoiesen*-signatures of **210** and **212**.

the possibility that the letters  $\Delta O$  are not remnants of the potter's name but belong to a second line of the inscription, similar to that of the Basel fragments (**216**), in which case the possible meaning of the two letters is elusive.

The signatures of the two lip-cups (**210**, **212**) are well centred. Despite differences, particularly in the sigmas, they correspond closely enough to conclude that they were probably written by the same hand; compare, for instance, the rhos, epsilons and final nus. The same is true of the letter-forms on band-cup **211**.

### Interior decoration

In **210** the relative size of the medallion is *medium* (0.53). The tondo (pl. 60a), bordered by an uneven number of tongues surrounded by dotted bands, preserves a badly damaged representation of Herakles wrestling the lion, which is nearly identical to the one inside a cup by the Sokles Painter, in Madrid, discussed above (**34**, pl. 10c),<sup>769</sup> although the tongues in Neandros' cup are considerably longer, resulting in a smaller tondo.<sup>770</sup> The two images are probably very close in time and so similar that one might be inspired by the other or both derived from a common source.

### Exterior decoration

Band-cup **211** depicts various animal fights (pl. 60c-d). On one side, a lion attacks a boar, while a pair of panthers catch a deer; opposite, a pair of lions overwhelms a bull and a panther pounces on a deer.<sup>771</sup> In architecture, the subject of two lions attacking a bull is seen in the well-known limestone sculpture found on the Athenian Acropolis, dating from the 560s, which was possibly the inspiration for the many portrayals of the subject in black-figure.<sup>772</sup> Because the motif of a bull being attacked by a pair of lions occurs seldom on objects manufactured outside Athens, S. von Hofsten suggests that it 'might have had a specific connection with Athens or perhaps especially with Athena, on whose building it had such a prominent placing.'<sup>773</sup>

In Athenian black-figure, a single panther (or lion) is usually seen wounding a deer by biting its back, as the deer tries to flee at a full gallop. Only rarely has the feline advanced forward over the victim, as on **211**, biting its neck or shoulder.<sup>774</sup> Equally rarely, the feline approaches the deer from the front.<sup>775</sup> Much more often, black-figure painters illustrated a deer being hunted by a pair of panthers.<sup>776</sup>

<sup>769</sup> For representations of Herakles and the lion in tondos see nn. 237-40. The two adjacent black tongues in **210** are positioned above the tail of the lion.

<sup>770</sup> The diameters of the medallions are close: Sokles Painter, 12.7; Neandros Painter, 12.4cm; however, the diameters of the tondos differ more, 7.5 and 6.6cm respectively.

<sup>771</sup> True to nature, lions are often depicted attacking in pairs, one biting the spine (to lame the prey), the other the neck.

<sup>772</sup> Von Hofsten (1997, 29, n. 26) points out that the pediment bull faces right, whereas the bulls in the 32 black-figure vase-paintings he lists are turned to the left.

<sup>773</sup> Hofsten 1997, 83. For the problem of identifying the building of origin see Shapiro 1989, 21-24.

<sup>774</sup> Likewise: Siana cup, Brussels, MusRoy A 1578 (Heidelberg Painter, Brijder 1991b, pl. 138f), and lip-cup, Germany, private (Schauenburg 1974, 207, fig. 14). The Siana cup is contemporaneous with or slightly earlier than the Neandros Painter's cup.

<sup>775</sup> François krater (Maetzke 1980, 174, fig. 146) and lip-cup, Rome, VG 63556 (Riccioni 2003, 3-4, no. 4, fig. 13).

<sup>776</sup> Hofsten 1997, 33-34, noting ten examples in Athenian black-figure.



In most black-figure pictures of feline attacking bull or boar, the prey is positioned with foreparts lowered and head bent against the ground. Their number is small, however.<sup>777</sup> Whereas the individual groups of **211** conform to the standard arrangements, the overall composition is unparalleled, as other band-cups with two groupings of animal fights on the same side show commonly a single central animal or mythological creature between them.<sup>778</sup> The sirens at the handles of **211** do not take part in the action, although their postures suggest they are involved spectators rather than simply ornaments.<sup>779</sup> Animal attacks are only occasionally illustrated on lip-cups, more frequently on band-cups.<sup>780</sup>

A racing chariot is represented on the Bolligen fragment (**215**, pl. 61a) as well as on one of the fragments in Basel (**216**, pl. 61b). If all the Basel fragments indeed belong to one cup, as argued by Kreuzer,<sup>781</sup> the compositions of the two sides were rather different, which is not unusual for the

<sup>777</sup> François krater (Maetzke 1980, 174, fig. 144), krater fragment, Athens, NM Acropolis 711 and oinochoe, Berlin F 1732 (the latter possibly by the Epitimos Painter, Tiverios 1976, pls. 57-59), lip-cup, Rome, VG 63556 (Riccioni 2003, 3-4, no. 4, fig. 12), band-cup, London, market (Christie's, 13-14 December 1990, no. 237). In a different arrangement: **113** (Glaukytes/Painter of Louvre F 51, pl. 36a). A lion opposing a bull: St. Petersburg B. 89.125 (Petrakova 2009b, pl. 25.1).

<sup>778</sup> Boar between: Atlanta 1990.4.1 (Palladion, Zürich 1976, no. 21). Siren between: Taranto 4488 (Masiello 1997, 153, fig. 8.2; on each side, twice, feline against deer). Siren or sphinx: London, market (Bonhams, 19 October 2002, no. 223; on one side, siren between two scenes of feline against deer; on other side, sphinx on either side of panther against deer). Satyr between: Munich 9443 (Fellmann 1989, pl. 33.2-5; feline against deer and two panthers against deer?). Two band-cups depict three attack scenes next to each other: **230**, Oakeshott Painter, fig. 87a; pl. 65c) and Florence V 35 (not previously published).

<sup>779</sup> Band-cups with sirens surrounding animal fights: New York, market (Sotheby's, 14 December 1993, no. 31; each side, pair of lions against bull), and Samos K 6932 (Kreuzer 1998a, 184, no. 259, pl. 45; lion against stag). The sirens may be replaced with sphinxes: London, market (Christie's, 7 December 1994, no. 63; previously, Sotheby's London, 13-14 December 1990, no. 237; one side, lion against bull, on other side, lion against boar). Interestingly, Samos K 6932 and the London cup show also handle-palmettes, indicating that the sirens and sphinxes can not be regarded as handle-ornaments.

<sup>780</sup> In addition to the cups mentioned in the preceding notes, lip-cups: **84** (Mule Painter, pl. 24a), Christchurch CUC 34/55 (Green 2009, 81-83, no. 28; each side, lion against bull, body contact on one side only), Edinburgh 1881.44.21 (E. Moignard 1989, *CVA* 1, pl. 12.4-5; each side, lion against bull), Leiden, ex Schneider-Hermann 83a (G. Schneider-Hermann, *Eine niederländische Studiensammlung antiker Kunst, BABesch* Suppl. I [1975] 37, no. 97, pl. XXXVII; lion and panther against deer), Limassol, Kakoyiannis (Gjerstad 1977, pl. 33.2-4; each side, pair of lions against bull), Malibu, Getty 86.AE.161 (Clark 1990, pl. 100.1; tondo, lion on top of bull; add to the comparisons mentioned in the *CVA* a nearly identical composition in the tondo of a bilingual cup, Rome, VG 5959: G.Q. Giglioli 1938, *CVA* 3, pl. 45.2), Naucratis (Flinders Petrie 1886, pl. XIII.13; lion against panther!), New York, market (Royal-Athena Galleries, *Art of the Ancient World* XVIII, 2007, no. 117; Heesen 1996, 152-54, no. 37; each handle-zone, feline against goat).

Band-cups: **230** (Oakeshott Painter, fig. 87a; pl. 65c), Ankara E 27 (Görkay 1999, 34, no. 29, pl. 3; panther against deer), Ascona, market (Casa Serodine, May 1991, not previously published; one side, pair of panthers against bull, other side, panther and lion against ram), Centre Island (NY), private (not previously published, lion against deer), Civitavecchia 6008 (Schauenburg 1981, 333, n. 6, mentioning also a cup 'Rome, Qästur, Inst. Neg. 59.187', which is the same cup; on each side, pair of felines against deer between mantle figures), Cyrene Sb 283.1 (Moore 1987, no. 219, pl. 38; feline against deer), Florence 141891, 151076 (Levi 1928-29a, fig. 5; once lion against deer, once pair of lions against white bull), Florence V 35 (not previously published; each side, twice, pair of lions against bull, between them, lion and panther against deer), Havana 112 (Olmos 1993, 96, no. 27; each side, lion against ram), Kavala, s.n. (Daux 1962, 838, fig. 10; lion against bull?), London, market (Charles Ede, *Pottery from Athens* XIV, 26 October 1995, no. 1; each side, lion against deer), Munich 2190, 9443 (Fellmann 1989, pl. 53.8-10; each side, panther against goat), Reading 51.4.7 (Schauenburg 1981, 336, fig. 6), Rome, VG 25141 (G.Q. Giglioli 1938, *CVA* 3, pl. 25.5; feline against deer), Samos K 6927 (Kreuzer 1998a, 183, no. 250, pl. 44; pair of panthers against stag), Syracuse 11394 (Vallet 1996, 283, pl. IXa; pair of felines against stag, between satyrs and maenads), Thera 2695 (patch band-cup, Malagardis 2009a [Sellada Painter]; one side, lion against ram), Thessaloniki 4863 (publication by E. Kefalidou forthcoming; lion attacking deer (?) between cocks and panthers), Vienna IV 1667 (not previously published; each side, lion against ram).

<sup>781</sup> Kreuzer 1992, 67-68.



Fig. 82. Palmette of **212**.

Amasis Painter's band-cups, as we shall see below.<sup>782</sup> The seated figures probably represent gods, but since the central part of the picture is missing, the nature of the gathering can not be established.<sup>783</sup>

That these fragments have been decorated by the same painter can be seen in details of the chariot, particularly the wheels and incised poles. In his argument for the attribution of **215** to the Amasis Painter, Blatter points to the refined drawing style, which can be discerned even in the rather static mantled male who, like many of the Amasis Painter's youths, wears his hair in a knot (similar to the hair knot of the female on **216**). In addition, he notes the kouros-like nude youth, who is also very typical of the Amasis Painter, which holds for the dog under the horses, too.<sup>784</sup>

### Ornaments

Only lip-cup **212** has handle-palmettes. They consist of many short, red-and-black leaves and large, springy volutes.

### Provenance and chronology

One of these cups has been discovered in Corinth (**212**), two others come from Vulci (**210**, **215**). The burial context of the Corinth lip-cup, found in grave 220 of the north cemetery, consists of various vases: two black-glazed lekythoi, a black-glazed trefoil oinochoe and, besides **212**, an Athenian black-figure cup assigned to the Class of the Taleides Siana Cups (Corinth T 1480). All this pottery has been generally dated around the middle of the sixth century or shortly thereafter.<sup>785</sup>

Based on its elaborate tondo border, **210** may be considered the earliest of Neandros' preserved cups. The foot, unfortunately, has been lost; but if D. von Bothmer's suggestion is correct, that the wide foot, with concentric circles underneath, which is incorrectly reattached to an unattributed lip-cup in the Louvre (F 97), belongs in fact to **210**, an early date seems all the more probable.<sup>786</sup> Furthermore, this lip-cup is probably chronologically close to **34** by Sokles, owing especially to the similarities between their pictures of Herakles and the lion, as remarked above.<sup>787</sup> Therefore the probable date of **210** is c. 555/50 BC. Neandros' other cups would then range over the following decade, as proposed also by other commentators.

<sup>782</sup> E.g., **218**, **221** and **228** (pls. 62a-b, 63a-b, 65a-b).

<sup>783</sup> Kreuzer (1992, 68) compares the cup to a Siana cup of the Heidelberg Painter, Rhodes 15370, where, on one side, a seated man watches a chariot race and, on the other, standing figures flank Herakles wrestling a lion (Brijder 1991b, pls. 124a-e, 125a).

<sup>784</sup> Cf. Blatter 1989, 57, nn. 11-13. A chair with the backrest ending in a swan's head is met in the work of other painters, e.g., Heidelberg Painter, Siana cup, Heidelberg S 5 (Brijder 1991b, pl. 120a), and Affecter, amphora, Boston 99.517 (Mommsen 1975, pl. 86A-B). For such a chair by the Amasis Painter see, e.g., Bothmer 1985, 186-87, no. 48 (lekythos, New York 31.11.10), and for a low *diphros* by him see, e.g., Bothmer 1985, 183, no. 47 (lekythos, New York 56.11.1). Both lekythoi are chronologically close to the Amasis Painter's band-cups.

<sup>785</sup> *Corinth XIII*, 203; Brijder 2000, 622.

<sup>786</sup> Bothmer 1962, 256. For Paris, Louvre F 97, see Plaoutine 1938, pl. 87.12, and here n. 1087.

<sup>787</sup> C. 550 BC or slightly later (**212**, *Corinth XIII*, 203); after c. 550 BC (**211**, Scheller 1981, 220); middle of the sixth century (**215**, Blatter 1971, 427); before 540 BC (**215**, Blatter 1989, 57); c. 540 BC (**211**, True 1978, 40; *MuM*, Auktion 22, 13 May 1961, 63; **216**, Kreuzer 1992, 68).

## 8.2 AMASIS, AMASIS PAINTER, c. 550/40 BC (nos. 217-29; figs. 83-86; pls. 61c-65b)

### Introduction

Above, two fragmentary band-cups (**215-16**, pl. 61a-b), signed by the potter Neandros and decorated by the Amasis Painter, are discussed, one of which was previously assigned to the Heidelberg Painter.<sup>788</sup> A close relationship between the Heidelberg Painter and the early Amasis Painter has often been recognized. Beazley observed ‘a same sobriety and love for symmetry’ and saw that ‘many details of drawing are the same.’<sup>789</sup> In the style of the painter’s earliest period, von Bothmer points out ‘a certain similarity to paintings by the Heidelberg Painter (...), but it cannot be said that the Amasis Painter was a pupil of just one master’ and notes additional influence of the C Painter, Nearchos, Kleitias and, especially, Lydos, who were amongst the Amasis Painter’s older colleagues.<sup>790</sup> He sees further a ‘correspondence in subject matter and composition’ to the BMN Painter, who was a contemporary, and a relationship to the Affecter.<sup>791</sup> H.A.G. Brijder cites more commentators on the link between the Heidelberg Painter and the Amasis Painter, adding a detailed examination of the parallels found in their work.<sup>792</sup> In addition, a relationship between the Amasis Painter and Elbows Out has been repeatedly commented on.<sup>793</sup>

The question whether the Amasis Painter was the same individual as the potter Amasis has also been widely discussed.<sup>794</sup> The basic facts are clear. All the known pottery with *epoiesen*-signatures of Amasis was decorated by the same painter, who was therefore dubbed the Amasis Painter. However, all the vessels assigned to the Amasis Painter were not shaped by Amasis, as demonstrated here by the Amasis Painter’s band-cups signed by the potter Neandros (**215-16**).<sup>795</sup>

The chronology of the Amasis Painter, for which von Bothmer laid the foundation in his article of 1960 and which he further refined in 1971 and 1985, was challenged by H.P. Isler in 1994.<sup>796</sup> As the focus here is on little-master cups, this is not the place to examine the Amasis Painter’s complete chronology and his individual pieces. In my opinion, however, Isler correctly rejects von Bothmer’s early date for the type A cup in Mainz (about 560 BC) which, by extension, would apply to all the work from the painter’s early phase, comprising mainly lekythoi.<sup>797</sup> Isler’s proposal that the painter’s early phase began around 550 BC seems likely.<sup>798</sup> On the other hand, his

<sup>788</sup> Cf. n. 762. The bibliography on the Amasis Painter is extensive; an overview is found in Malagardis/Iozzo 1995, 208. See also the following publications: Gamer 1976; Kilmer/Develin 1994; Tuna-Nörling 1999, 42, no. 179, pl. 10 [E. Simon]; *KLA* I, 29-30 (K. Zimmermann); Iacobazzi 2004, 56-57.

<sup>789</sup> Beazley 1931, 277, remaining unsure of how to explain the connection: ‘Is the work of the Heidelberg group early work of the Amasis Painter? Or could it be by his master? Or by an old-fashioned companion? All three answers are possible.’ See also R. Blatter, *Der Heidelberg-Maler und sein Verhältnis zum Amasis-Maler*, *AW* 18.1 (1987) 57.

<sup>790</sup> Bothmer 1985, 39-41.

<sup>791</sup> Bothmer 1985, 41. Likewise, Mommsen 1975, 38-39, where she also notes a relation between the Affecter and the BMN Painter (as well as Elbows Out and the Phrynos Painter; for the latter see n. 395). See also Tosto 1999, 106, 151.

<sup>792</sup> Brijder 1991b, 418-20.

<sup>793</sup> Bothmer 1969, 5-6; idem 1971, 125; Brijder 1975, 159; Haldenstein 1982, 40-41, 112.

<sup>794</sup> The discussion is summarized in Isler 1994, 93-94.

<sup>795</sup> The authenticity of the Amasis *epoiesen*-signature on a lekythos in Malibu, Getty 76.AE.48, decorated by the Taleides Painter, has been convincingly challenged by Mommsen (Mommsen 1997, 17-18).

<sup>796</sup> Bothmer 1960, 79-80; idem, 1971, 129-30; idem, 1985, 239; Isler 1994, 110-14. Von Bothmer’s chronology has found general acceptance; some divergences are mentioned in Isler, op. cit., 94.

<sup>797</sup> Bothmer 1985, 215; Isler 1994, 99-100, 114.

<sup>798</sup> This later date results in a career from c. 550 to c. 515 BC. Reduced to 30-35 years, it is still relatively long and is known to be matched only by Lydos, Exekias (if we accept that the Siana cup Athens 1104 is his earliest extant potterwork) and Euphronios, whose career as both painter and potter lasted slightly longer, about 40 years. J. Boardman states: ‘The relationship with the Heidelberg Painter has been noted, and this indicates that Amasis was painting by about 560 BC.’ (Boardman 1974, 55). However, Brijder has shown that the Heidelberg Painter worked till the late 540s BC, which contradicts Boardman’s argument in favour of an earlier starting date for the Amasis Painter. Boardman puts the end of the Amasis Painter’s career at 525 BC, which seems too early.

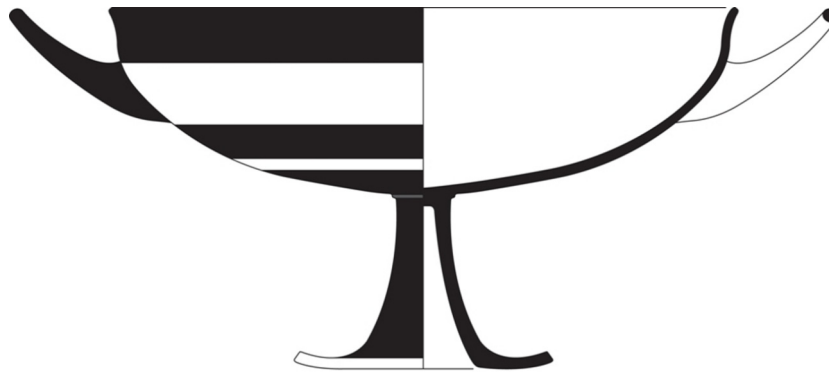


Fig. 83. Profile drawing of **228** (1:3).

assignment of the painter's Siana cup with lip-cup tendencies to c. 540 must be too late, as the shape leads Brijder to conclude that it was made 'not much later than 550 BC'.<sup>799</sup>

Now let us concentrate on the band-cups attributed to the Amasis Painter, totalling 15, including the two specimens with *epoiesen*-signatures of the potter Neandros (**215-16**). A lip-cup by the Amasis Painter has not yet turned up.<sup>800</sup> Von Bothmer places all the band-cups in the early part of the painter's middle period, that is, 550-540 BC, whereas Isler prefers a wider span of time, around 550 to 535 BC.<sup>801</sup> But to judge from correspondences to other work of the Amasis Painter, these band-cups seem indeed to date between c. 550 and 540 BC, as proposed by von Bothmer. Two (possibly three) of them display the name Amasis, without a verb, below a handle (**224-25**, fig. 84a-b, and possibly **226**). Unlike the band-cups signed by Neandros (**215-16**) and, presumably, the potter Amasis (**224-26**), the potterwork of the unsigned cups can not be easily attributed. It seems highly likely that the potter of the Amasis Painter's unsigned band-cups, if not Neandros himself, must have learned at least some of the finer points of making cups from him.

### Shape and dimensions

All the band-cups are *large*.<sup>802</sup> The latest one (**228**) has the widest diameter (24.7cm), an *extra shallow* bowl and *high* foot (fig. 83).

The Amasis Painter's band-cups have more shallow bowls and thinner stems than the Boston band-cup of Neandros (**211**), yet they have a similarly sturdy appearance and share the 'curled up' foot of that cup. The bowl of the Paris cup (**228**) seems to be the most shallow of all and to have a more vertical lip; a red fillet surrounds the top of the stem. In this instance, the shape seems to support

<sup>799</sup> Isler 1994, 114; Brijder 2000, 615. Bothmer 1985, 239, dates it shortly after 560 BC, while stating on p. 212 that the Tel Aviv band-cup would be 'hardly later', which he places at c. 550 BC on p. 239.

<sup>800</sup> For the band-cups of the Amasis Painter see Beazley/Payne 1929, 269; Beazley 1931, 274-75; *ABV* 156; Bothmer 1960, 71-72; idem 1971, 123-25; *Para*, 67; Brommer 1985, 183-84; Bothmer 1985, 204-11; Blatter 1989, 57; Kreuzer 1992, 67-68; Iacobazzi 2004, 56-58. The foot, the lip, which is not very sharply set off, and the handle-zone decoration lead me to accept Brijder's conclusion that the cup Louvre CA 2918 can better be described as a Siana cup with lip-cup tendencies (Brijder 2000, 615, profile on p. 616) than as a 'quasi-lip, hybrid, with Siana foot' (*ABV* 157) or a 'lip-cup (hybrid type)' (Bothmer 1985, 212). I do not accept the attribution of the band-cup from Mendè (Pariante 1994, 760, fig. 68); based on the photos I have seen, the composition, inscriptions and style do not correspond to the Amasis Painter. Two fragments from Gravisca (**225-26**) have been discovered close together and may belong to one cup. A fragment in Cambridge, found in Naucratis, is here attributed to the Amasis Painter for the first time (**229**, pl. 64e).

<sup>801</sup> Bothmer 1985, 208; Isler 1994, 213-14. Because Isler does not differentiate within the columns representing individual decades, it is hard to decide where he places the Tel Aviv band-cup in the decade 540-530 BC; in his opinion, it is the latest of all.

<sup>802</sup> Amongst the Amasis Painter's band-cups, it has been possible for me to make a profile drawing of **228** only. A profile drawing of **226** has been published. One cup is lost, **223**; and six are reduced to (small) fragments (**215-16**, **219-20**, **222**, **229**). Furthermore, I have not succeeded in personally seeing the band-cups in the Moreno coll., Cracow, and Tel Aviv (**217-18**, **221**).

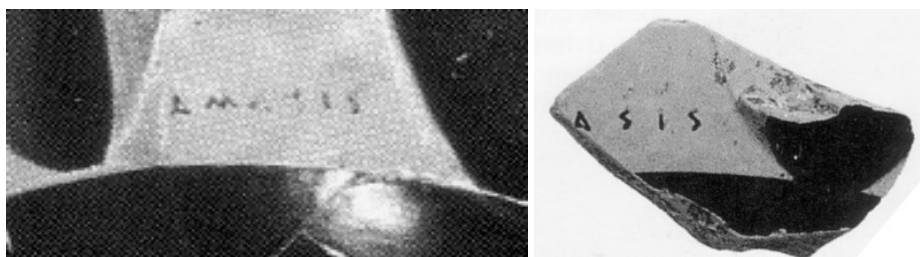


Fig. 84a-b. Name of Amasis under handles of **224-25**.

von Bothmer's later dating of this cup, which he based exclusively on the figurework.<sup>803</sup> In comparison, the band-cup found in Gravisca (**226**) has a more angled lip and deeper bowl, although it is more shallow than Neandros' Boston cup.

It can not be ruled out, that Neandros shaped some of the unsigned band-cups which the Amasis Painter adorned. On the other hand, the cups signed Amasis without verb under a handle (**224-25**, possibly **226**) were presumably fashioned by the potter of the same name, and similarities in shape suggest that the potter Amasis may very well have thrown some of the unsigned band-cups decorated by the Amasis Painter.<sup>804</sup>

Date	H.	D.	foot	bowl
550/40	14	21.4		
c. 540	14.3	24.7	0.48	0.3

Chart 17. Average absolute and relative dimensions of the Amasis Painter's band-cups.

### Inscriptions

Three cups are inscribed under a handle: the name Amasis only occurs on **224** (fig. 84a), and fragments **225**, where the name is partial (..]ΑΣΙΣ, fig. 84b), while **226** preserves no more than the letter alpha. With regard to the Malibu signature (**224**), von Bothmer states that the name appeared 'no doubt' opposite ΜΕΠΟΙΕΣΕΝ under the other handle.<sup>805</sup> The other signatures of Amasis suggest that he is probably right. The lip of **226** bears a graffito dedication to Hera by Hyblesios: Ὑβλήσιος Ἡρηι.<sup>806</sup>

### Exterior decoration

In his 1971 article, von Bothmer discussed the figured scenes of the Amasis Painter's band-cups, concluding that 'only the composition on **228** (pl. 65a-b) is fully coherent.'<sup>807</sup> He pointed out further that 'riders, onlooking youths and winged figures all occur frequently in compositions by the Amasis Painter and are characteristic of his early and early-middle period.'<sup>808</sup> In many of the painter's scenes,

<sup>803</sup> Bothmer 1971, 124; idem 1985, 239. Likewise: Haldenstein 1982, 103.

<sup>804</sup> Haldenstein speaks of one potter who was responsible for the Amasis Painter's band-cups. Of the Amasis Painter's cups signed by Neandros, she was aware of **215** only, which she attributes to her Hischylos Painter (Haldenstein 1982, 112).

<sup>805</sup> Bothmer 1985, 204, citing the vertical name of Anakles without a verb under one handle of a lip-cup (**259**, pl. 75d). He remarks further that the Amasis Painter, in this respect, anticipated the practice of the red-figure painter Epiktetos who 'at least five times divided his signatures into name and verb between the two halves of the cup.' The potter Xenokles, however, did the same before him on lip-cup **67** (pl. 19a-b); cf. n. 266. For signatures and other inscriptions below handles see n. 464.

<sup>806</sup> A fragment found in Naucratis, probably of a band-cup, bears a graffito preserving the name only: Ὑβλήσιος (Torelli 1982, 319; Möller 2000, 180, no. 8). The whereabouts of this fragment are unknown. According to Möller, the name Hyblesios appears frequently in a Samian context; Torelli considers Hyblesios as Lycian.

<sup>807</sup> Bothmer 1971, 124.

<sup>808</sup> According to von Bothmer's chronology, 560-540 BC; but since I follow Isler for the early period, this would mean c. 550-540 BC.

spectators, filling the surrounding space, are not directly involved in the central activity, a device which also the Heidelberg Painter employed frequently.<sup>809</sup>

On **217** the meaning of the running winged female is unclear (pl. 61c-d). The other figures appear not to be participants in the action. The composition is not strictly symmetrical due to the additional spectator on the left (preserved on one side only, pl. 61d), and the depictions on either side show slight differences. Apart from the positions of the wings, upright or pendent, the winged female with pendent wings and the cloaked figure behind her look round, in contrast to their counterparts on the cup's opposite side. G. Gamer observes that the asymmetry of the picture on the Amasis Painter's Siana cup in Paris (Louvre CA 2918) also results from an additional onlooker on one side of the central subject.<sup>810</sup>

The subject of **217** is not unfamiliar on band-cups, although it is usually symmetrically arranged and repeated exactly on both sides.<sup>811</sup> On some band-cups the number of spectators is larger,<sup>812</sup> on others the riders are positioned right next to the winged figure,<sup>813</sup> and elsewhere the riders are omitted,<sup>814</sup> or may be replaced with running youths,<sup>815</sup> sirens,<sup>816</sup> or panthers.<sup>817</sup> Two band-cups depict a winged female figure seated between spectators and riders.<sup>818</sup>

The significance of the winged female on the Amasis Painter's Cracow cup (**218**, pl. 62b) is also obscure. She stands facing Hermes (or a common herald), provided with *kerykeion*, whose pose is mirrored by the male figure behind her, but he, like the other males and riders flanking the central group, is nondescript.

On the opposite side of **218** (pl. 62a), five or six of the eleven figures take part in the return of Hephaistos, who rides an ithyphallic donkey. In front of the donkey, a male figure, recognizable as Dionysos, stands opposite a veiled female with a garland. The pair resembles Dionysos and Aphrodite

---

<sup>809</sup> On such spectators see, for the Amasis Painter, Scheibler 1988; for him and the Heidelberg Painter, Carpenter 1986, 37-54; and for the Heidelberg Painter, Brijder 1991b, 337-40. Brijder explains that the Heidelberg Painter's spectators were not chosen at random, but according to the specific activities, some of which were exclusively for males. For the phenomenon of specific types of spectators see now Stansbury-O'Donnell 2006.

<sup>810</sup> Gamer 1976, 99. I thank Alan Shapiro for kindly sending me a copy of this article, which was not available in any Netherlands library. For the Siana cup see Brijder 2000, pl. 193c-d.

<sup>811</sup> Marseille 7018 (A. Durand, *Petit guide d'archéologie, Musée d'Archéologie Méditerranéenne*, Marseilles 1994, 79), Munich 2226 (Fellmann 1989, pl. 49-1-5), Naxos B 6588 (N. Zappeiropoulos, *Naxos. Monuments and Museum*, Athens 1988, 58, no. 2).

<sup>812</sup> Bonn, market (Wichert's Auktionen, September 1992, no. 71; previously, Christie's Geneva, 5 May 1979, no. 54), Malibu, Getty 77.AE.51 (not previously published), New York, market (Christie's, 12 June 2000, no. 66), Sabucina (R. Panvini, *La ceramica attica dai santuari della Sikania*, in Fortunelli/Masseria 2009, 734, fig. 15a), St. Petersburg B. 79.101 (Petrakova 2009b, pl. 24.5).

<sup>813</sup> St. Petersburg B. 65.145 (Petrakova 2009b, pl. 24.3), Würzburg L 397 (horsemen only, no spectators; Langlotz 1932, pl. 111).

<sup>814</sup> London, market (Christie's, 25 April 2001, no. 284; previously, Marie Laforet, 11 December 1980, no. 128), New York, market (Royal-Athena Galleries, *Art of the Ancient World XIII*, 2002, no. 74; previously, Sotheby's New York, June 1999, no. 147, and Christie's New York, December 2000, no. 430), fragments of two cups from Populonia (P. Bocci Pacini, *Una nuova tomba a tumulo nella necropoli del Casone a Populonia*, in *Etruria Minervaria, Atti del XII Convegno di Studi Etruschi e Italici, Firenze, June 1979*, 139-59, Firenze 1981, pl. XXXVIIa, the other not previously published), St. Petersburg B. 86 (Petrakova 2009a, pl. 1-4), Taranto 20203, 112324 (Masiello 1997, 221, fig. 41.7, 215, fig. 38.2, resp.), Warsaw, Binental (E. Bulanda/K. Bulas 1936, *CVA* 1, pl. 1.3a-b), Winchester College (6) (J. Falconer/T. Mannack 2002, *CVA* 1, pl. 1.8-9), Würzburg L 398 (Langlotz 1932, pl. 111).

<sup>815</sup> London B 387, B 397 (Smith/Pryce 1926, pl. 16.1, 3), and Thasos 2446π (not previously published). Two fragments with running youths are too small to speculate about the complete composition: Athens, Agora H-1-60 (Pease 1935, 262, fig. 25), Kavala (Bakalakis 1938a, 145, fig. 20.4).

<sup>816</sup> Heidelberg S 17, 18 (H. Gropengiesser 1970, *CVA* 4, pl. 156.7).

<sup>817</sup> New York, market (Christie's, 9 December 2008, no. 80). Two other cups by the same painter (and probably the same potter as well), Taranto 6917 and 6921 (Lo Porto 1990, pl. XL. 2-3), show identical panthers around a central scene.

<sup>818</sup> Adolphseck 24 (F. Brommer 1956, *CVA* 1, pl. 21.1, 3) and Catania (Rizza 1960, 251, fig. 7).

portrayed in the same story on the François krater, despite differences in the poses of the females.<sup>819</sup> However, the pair is also similar to the many representations of Dionysos opposite a female inside Siana cups of the Heidelberg Painter and recur on another band-cup of the Amasis Painter in Paris (228, pl. 65a); in these representations outside the context of the return of Hephaistos the identification of the woman is less obvious.<sup>820</sup> On the Cracow cup (218) the woman's stance is a mirror image (and probably no more than that) of the veiled woman behind the second satyr, who carries a wineskin and turns his face frontally towards the observer. The wineskin and frontal face frequently occur in depictions of the return of Hephaistos, however, as G. Hedreen notes, especially in connection with the satyr following Hephaistos' donkey.<sup>821</sup> Hedreen explains: 'the reason the silen directly behind the donkey is often leering at the spectator is that he intends to assault the donkey sexually.'<sup>822</sup> Indeed, this seems to apply to the satyr on the Oakeshott Painter's band-cup in New York (232, pls. 65d, 66a), as we shall see below. Only a few other band-cups portray the return of Hephaistos.<sup>823</sup>

On one fragment of the Amasis Painter's band-cup in Tel Aviv (221, pl. 63a), mantled spectators as well as a rider surround the central group of a chitoned man separating two warriors. A comparable incident is shown on a lekythos by the Amasis Painter, an unattributed band-cup in the New York market, and a Siana cup by Lydos which Tiverios interprets as an episode from the *Iliad* (Book 20, 318ff. or 438ff.), where Poseidon intervenes between Achilleus and Aeneas or Apollo separates Achilleus and Hektor.<sup>824</sup>

The other fragment in Tel Aviv (221, pl. 63b), belonging to the cup's opposite side, depicts, to the left of the central scene, cloaked spectators and a lion which is probably merely a handle-ornament, as found on the Amasis Painter's Siana cup. The middle of the frieze is occupied by a

<sup>819</sup> Maetzke 1980, 140-41.

<sup>820</sup> On the identification of the woman opposite Dionysos as Ariadne or Aphrodite see Brijder 1991b, 357-59; his earlier identification of the woman as Ariadne was challenged by T.H. Carpenter, who pointed to the inscription on the François krater naming the woman as Aphrodite and to the fact that a labelled Ariadne with Dionysos is not found in black-figure painting (Carpenter 1986, 23). Brijder is inclined to identify the woman on the Amasis Painter's band-cup 218 as Aphrodite because of the parallel scene on the François krater, but remains undecided about the woman opposite Dionysos in the Heidelberg Painter's work, as clear indications of her identity are absent. By showing that the myth of Dionysos and Ariadne is almost certainly older than the late sixth century G. Hedreen dismisses one of the objections made against an identification of the woman as Ariadne; he further argues that the gesture of unveiling is associated with brides and is inclined to identify the woman in various scenes as Ariadne (Hedreen 1992, 21-65). S. Moraw cautiously chooses for Ariadne as partner of the god, in analogy with representations of other gods with their spouses (Moraw 1998, 72). See now also Isler-Kerényi 2007, 43-48, describing Dionysos opposite a woman in tondos of the Heidelberg Painter as 'a nuptial deity in the world of the symposium', as a sort of patron of the bride, without naming her. M.-C. Villanueva-Puig agrees with her, but expresses a preference for an identification of the female as Ariadne, when she holds Dionysian attributes like a drinking-horn or ivy (Villanueva-Puig 2009, 92).

<sup>821</sup> Hedreen 1992, 17, nn. 48-50.

<sup>822</sup> Hedreen 1992, 17; cf. idem 2009, 128-29. In contrast, a satyr without a wineskin or a frontal face sexually assaults the donkey of Hephaistos on an Athenian aryballos, Basel, market (brochure J.-D. Cahn, *Cultura Basel*, October 2002, pp. 4-5). Furthermore, satyrs sexually assaulting deer face forward, as seen on little-master cups: Basel market (Cahn Auktionen 2, 21 September 2007, no. 329), St. Petersburg B. 70.157, B. 76.206 (Petrakova 2009a, pl. 19.2; eadem 2009b, pl. 29.3), Vienna IV.151 (A. Bernhard-Walcher, *Alltag-Feste-Religion; Antikes Leben auf griechischen Vasen*, Vienna 1992, 119, no. 58). And on band-skyphos St. Petersburg B. 100 (Petrakova 2009a, pl. 29.2 and 6) the satyr in front of the donkey with Hephaistos faces the viewer.

<sup>823</sup> Besides 232 of the Oakeshott Painter (pls. 65d, 66a-b): London 1914.3-17.6 (Beazley/Payne 1929, 269, no. 52, pl. 16.9), New York, Abraham coll. (Greifenhagen 1971, 89-90, fig. 12), Taranto 4485 (Masiello 1997, 194, fig. 25.1; one side including a woman opposite Dionysos), Thessaloniki 16807 (I. Vokotopoulou, Ποσειδῶν, *ArchDelt* 46 B2 [1991] 284-88, pl. 107). Dionysos rides the donkey on Florence 3894 (*ABV* 265.4).

<sup>824</sup> Lekythos, Athens, NM 19163: Bothmer 1985, 179, fig. 99a-c; band-cup, Christie's New York, 12 June 2000, no. 64; Siana cup, Taranto 20137: Tiverios, 45, pl. 32b, d. Von Bothmer calls it simply a 'separated combat' (1960, 71). On the lekythos, the bearded man wears a chlamys. Von Bothmer also mentions a fragment from Perachora (*ABV* 155.63bis), but too little remains to compare the scene with either the lekythos or the band-cup; moreover, it is unclear whether someone intervenes.

warrior chasing a horseman, who may very well represent Achilles pursuing Troilos, although von Bothmer, who first put forward the suggestion, raises the objections that a second horse is not seen and that the youth is equipped with a spear which, according to him, is not a common attribute of Troilos.<sup>825</sup> But the omission of a second horse remains hypothetical because only a small part of Troilos, let alone any horse, has been preserved. Moreover, the unmistakeable illustrations of Achilles pursuing Troilos on an unattributed band-cup in a Virginia private collection, including a fleeing Polyxena and broken hydria, show Troilos carrying a spear and lack a second horse.<sup>826</sup> The story is again shown on a lip-cup of Xenokles, for which see above (86, pl. 25a).

The shields of the left-hand warrior on one side and of Achilles on the opposite one are provided with a projecting device in the form of a lion's head.<sup>827</sup>

The London fragment (222, pl. 62e) and the lost cup once in Berlin (223, pl. 63c) depict a fight. In London, the two horses on the right were probably part of a quadriga racing towards the warrior, as seen on the Berlin cup. The shield device of the London warrior is a whirligig consisting of five wings.<sup>828</sup> On the Berlin cup the shields bear swan, *diphros*, three-dimensional snake and incised star.<sup>829</sup>

Either side of the signed Malibu cup features an amazonomachy which includes Herakles (224, pl. 64a-b), flanked by cloaked figures.<sup>830</sup> In composition, the picture resembles the Heraklean amazonomachy by the Phrynos Painter in Amsterdam, which depicts Herakles on one side only (99, pl. 30a-b). On both cups, moreover, on either side the fight is divided into three groups of combatants. As von Bothmer states, 'the Heraklean amazonomachy with three or more groups on each side does not occur often on the exteriors of black-figure band-cups.'<sup>831</sup> Besides the Malibu and Amsterdam examples, he cites a cup in Hamburg, where Herakles figures on either side, with 23 figures arranged in five or six groupings.<sup>832</sup>

One Amazon and two Greeks have three-dimensional shield devices in the shape of a snake; the shield of Herakles' opponent shows a projecting lion's head.<sup>833</sup> The devices of two other Amazons are incised: frontal panther's head and lion's foreparts.<sup>834</sup> Von Bothmer draws attention to the archer with a single arrow who, in this respect, resembles two other archers by the Amasis Painter.<sup>835</sup>

The meaning of the scene on 226 (fig. 85; pl. 64c) is unclear. Hermes (or a common herald), furnished with the characteristic *petasos* and winged shoes, leads a veiled woman towards a nude youth who carries his cloak over his arm, followed by one or more horsemen. Behind the woman there

<sup>825</sup> Bothmer 1960, 71.

<sup>826</sup> This cup has not been previously published.

<sup>827</sup> The Amasis Painter depicted more often a projecting lion's head; see 224 (pl. 64a-b) and amphorae, Paris, Louvre F 26 (Bothmer 1985, 94, no. 11) and Basel, AntMus Lu 19 (even with three-dimensional claws; Bothmer 1985, 83, no. 6). Also in the tondo of a Siana cup by the Heidelberg Painter: Amsterdam 3356 (Brijder et al. 1996, pl. 85.4).

<sup>828</sup> This device is not found elsewhere in the work of the Amasis Painter. It has been compared to the two-wing device in the shoulder scene of his neck-amphora in Paris, CabMéd 222 and the four wings on his fragmentary oinochoe, Oxford 1929.19 (Beazley/Payne 1929, 269; Bothmer 1985, 127, no. 23, and 145, no. 29).

<sup>829</sup> The shield device of the second warrior from the right is unrecognizable. In the Amasis Painter's work the swan recurs as shield device on an amphora in Lausanne (Bothmer 1985, 73, fig. 56b); the *diphros*, also on 226 (pl. 64c), the projecting snake, also on 224 and 226, and a panel-amphora in Basel (Antmus Lu 19; Bothmer 1985, 83, no. 6). Parallels to the others have not been found; they underscore the Amasis Painter's wide variety of shield devices; see also 228 (pl. 65b), where the shield devices are cock, star and wasp. Finally, the bird in flight on 226 finds a comparison on an amphora in Copenhagen (NM 14347; Bothmer 1985, 99, no. 13).

<sup>830</sup> Herakles has been preserved on one side only.

<sup>831</sup> Bothmer 1985, 205.

<sup>832</sup> Hamburg 1961.61 (E. Brümmer 1976, *CVA* 1, pls. 36.1, 37.1-4). For other representations of an amazonomachy on little-master cups, with or without Herakles, see nn. 405-6.

<sup>833</sup> For the snake see n. 829, for the lion's head n. 827.

<sup>834</sup> M. Robertson (1973, 81-84) discusses the frontal panther's head in the work of the Amasis Painter; D. von Bothmer adds three examples (Bothmer 1985, 206); 229 (pl. 64e) can now be added as well. The Amasis Painter was also fond of the lion protome as shield device: e.g., Gravisca band-cup (226, pl. 64c) and Bothmer 1985, 71, no. 1; 73, fig. 56a; 81, no. 5; 127, no. 23, twice on side B; 131, fig. 79.

<sup>835</sup> Bothmer 1985, 205.



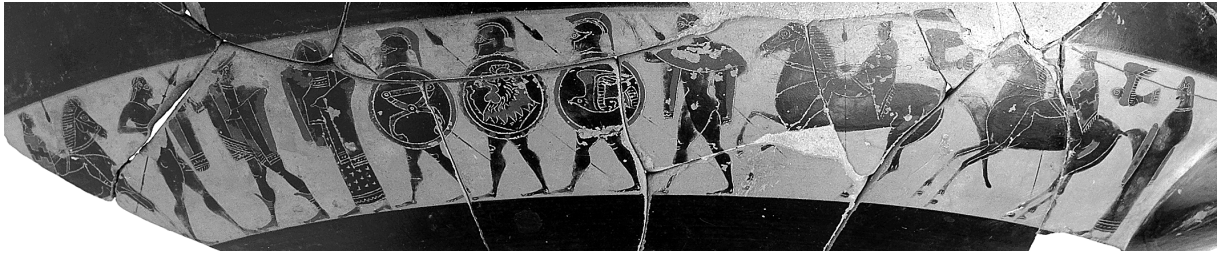


Fig. 85. Detail of **226**.

are three warriors, a gesticulating nude male with a cloak over his shoulder, and two horsemen in Thracian garb consisting of a pointy cap or *alokepsis* and a colourfully patterned cloak or *zeira*.<sup>836</sup> A nondescript mantle figure stands at the handle.

The identification advanced by B. Iacobazzi that we are dealing with the meeting of Helena and Paris seems unlikely. Hermes is only associated with Paris when he escorts the three goddesses to receive the latter's judgement. But if the warriors indicate a war setting, could we then perhaps see a representation of Hermes (or a herald) leading Briseis away from an angry Achilles? The youthful man on the left can hardly be Agamemnon, but he might be Patroklos, who leads Briseis to Agamemnon on the famous cup by Onesimos in the Villa Giulia.<sup>837</sup> A possible objection to this explanation is that the Amasis Painter portrayed veiled women in many and varied scenes and, in this case, none of the other individual participants in the story can be singled out, apart from possibly Hermes.<sup>838</sup>

The warrior on fragment **227** (pl. 64d) is not involved in a fight, as can be concluded from the way he carries his spear. Presumably he stood in a line of warriors who march forward, as on **226** (fig. 85; pl. 64c).

Band-cup **228** is the only preserved band-cup by the Amasis Painter where all the figures take part in the action. On one side, Dionysos stands opposite a woman amongst dancing satyrs and

<sup>836</sup> For Thracians in Athenian vase-painting see D. Tsiafakis, *The Allure and Repulsion of Thracians in the Art of Classical Athens*, in Cohen 2000, 364-89. For the *zeiras* of **226** cf. especially Tsiafakis, fig. 14.2-3.

<sup>837</sup> Rome, VG 121110 (once Malibu, Getty 83.AE.362, 84.AE.8, 85.AE.385), where a bare-footed herald with *kerykeion* (Hermes ?) accompanies them (*LIMC* VIII [1997] pl. 636, Patroklos 7).

<sup>838</sup> When asked about their opinion of my suggested interpretation, both Alan Shapiro and Michael Padgett noted the many ambiguous scenes the Amasis Painter has left us. Similarly, B. Cohen, discussing an amphora of the Taleides Painter, remarks, 'that the Taleides Painter's representations often defy easy interpretation also is Amasean' (in Shapiro et al. 1995, 91). Regarding my suggested interpretation, Shapiro writes, 'It is striking that this one woman seems to be very much the center of attention and should be someone from the epic, whether Helen (not with Paris, but perhaps being led by an "honor-guard" back to Menelaos) or Briseis (an appealing idea-if it were an early, "pre-canonical" version of the scene, before it re-emerges in early-red-figure). Whoever she is, Michael (Padgett) is certainly right that this woman receiving the attention of several men is a favorite figure of the Amasis Painter, but we can't assume she is always the same character, or can be named.' Michael Padgett adds, 'the young spearman on the left would have more significance if he were not balancing the identical figure to the right of the three warriors'; this type of spearman appears also on a lekythos and an aryballos of the Amasis Painter (Bothmer 1985, 190, 195, nos. 50, 52). He draws attention to the trio of unidentified warriors on a chous of the Amasis Painter (Bothmer 1985, 154, no. 33), 'apparently a generic, non-mythological tableau'. We have above seen a veiled woman, probably depicting Aphrodite, opposite Dionysos in the scene of Hephaistos' return (**218**, pl. 62a). On **228** (pl. 65a) a veiled woman also stands opposite Dionysos, but her identity is even more uncertain, as explained above: is she Ariadne or, again, Aphrodite? Helen is often veiled in representations of her recovery by Menelaos, e.g., two amphorae of the Amasis Painter, Munich 1383 and once Riehen, Hoek (Bothmer 1985, 103, no. 14; Schefold 1992, 241, fig. 294). L. Ghali-Kahil interprets the Munich scene as Helen's abduction by Paris rather than her recovery by Menelaos because an important, common detail of the latter is missing (Ghali-Kahil 1955, 50, no. 6): on the Munich amphora (and also the one once in Riehen) Menelaos is not leading Helen away by the wrist, which is the standard pose. On the other hand, Menelaos' drawn sword and backward glance are also characteristic of such pictures. As Michael Padgett wrote to me about the Munich scene, again pointing to the ambiguity in the Amasis Painter's work, 'the artist gives just enough - the sword - to evoke the story', and about **226**, 'we are not really given enough, not quite'.

maenads (pl. 65a).<sup>839</sup> This is one of the earliest true Dionysian scenes on little-masters, which is remarkable, as what would be more appropriate for a drinking cup than Dionysos with satyrs and maenads, as depicted on earlier Siana cups.<sup>840</sup> The influence of the Heidelberg Painter on the Amasis Painter becomes again evident. As Brijder has demonstrated, the Heidelberg Painter was probably one of the first to place Dionysos opposite a woman and give him the attributes of drinking-horn and ivy-wreath.<sup>841</sup> The painter most often depicted Dionysos facing a female, possibly Ariadne, in tondos, but at least once he placed the pair with satyrs and maenads on the exterior.<sup>842</sup> The composition of **228** recurs on only a few band-cups.<sup>843</sup> Other little-masters, indeed, show Dionysos in the company of satyrs and maenads, but he is not opposite a female.<sup>844</sup> In one instance the god stands amidst youths.<sup>845</sup>

The other side of **228** (pl. 65b) depicts a battle divided into three groups: a duel takes place flanked by a confronting horseman and warrior on either side. Amongst the many pictures of fights on band-cups, only one other, in the Theodor collection, Brussels, shares a similar composition, though the right-hand horseman is turned towards the centre.<sup>846</sup>

Warriors are also the subject of the fragment in Cambridge (**229**, pl. 64e), which is here given to the Amasis Painter for the first time. Stylistically, it is as refined as the Paris cup and also includes a frontal panther's head as shield device, which is a favourite of the Amasis Painter.<sup>847</sup> The two small incisions for the knee and the shape of the leg are identical to those of the warriors on the Paris cup.

<sup>839</sup> According to the most common practice, I employ the term maenad, not nymph, although Hedreen remarks correctly that it is known only from poetry and that the name nymph appears as an inscribed label of women in the return of Hephaistos (Hedreen 1994, 48; idem 1992, 9, 71-72, 95, n. 54). For the iconography of Dionysos and his *thiasos* of satyrs and maenads see also Carpenter 1986; Schöne 1987; Moraw 1998; Hedreen 2006; idem 2007; Isler-Kerényi 2004; eadem 2007; Villanueva-Puig 2009 (on p. 111 she lists 40 Dionysian scenes of the Amasis Painter).

<sup>840</sup> Siana cups of the Heidelberg Painter (Brijder 1991b, nos. 385*bis*, 336, pls. 130c, 109a-b, and no. 343, not ill.).

<sup>841</sup> Brijder 1974, 110, fig. 9; idem 1991b, 357.

<sup>842</sup> Copenhagen, NM 5179 (Brijder 1991b, pl. 109b), where an aulos-playing satyr stands between the woman and Dionysos. For the composition cf. also a Siana cup of Lydos, Iraklion 217 (Tiverios 1976, pls. 14b, 15-16).

<sup>843</sup> Greifswald 229 (Hundt/Peters 1961, pl. 18, no. 229), London, market (Bonhams, 8 December 1992, no. 237), Palermo, Collisani N 42 (H.P. Isler/M. Sguaitamatti, *La collezione Collisani*, Zürich 1990, 108, pl. 21, no. 159), Thasos 59.363,-395,-430 (not previously published).

<sup>844</sup> Lip-cups: Basel, market (J.-D. Cahn, invitation brochure for TEFAF Maastricht, March 2001, 5), Greifswald 200 (Hundt/Peters 1961, pl. 17, no. 200), St. Petersburg B. 1412 (Petrakova 2006, pls. 10-11). Band-cups: Bryn Mawr (Swindler 1916, 320, fragment e; not ill, non vidi), Frankfurt, Deppert (not previously published), Istanbul A-6-3466 (Metzger 1972, pl. 66, no. 287), London, market (Charles Ede, *Pottery of Athens* XV, October 1997, no. 3; previously, Sotheby's, London, 11-12 December 1992, no. 517), Paris, Louvre CA 3081 (not previously published), Potenza 98281 (seated Dionysos with rhyton; Russo/Di Giuseppe 2008, 66, 69, fig. 68, cat. no. 3), Rome, VG 79913 (Hannestad 1989, no. 112), Taranto 20292 (Masiello 1997, fig. 44.18). In one case Dionysos holds a kantharos instead of a drinking-horn: Himera H 68.667.13 (Di Stefano 1976, pl. XXIII.1). And on one band-cup, the god stands holding a rhyton, accompanied by satyrs in front of a person reclining on a kline: Padova, Casuccio M.C.A. 1831-C (G. Zampieri, *La Collezione Casuccio nel Museo Civico Archeologico di Padova*, Padova 1996, 29).

<sup>845</sup> Paris, Louvre F 74 (Plaoutine, pl. 81.1-2). Cf. the Siana cup of the Heidelberg Painter, New York, Cooper-Hewitt (Brijder 1991b, pl. 136c-d).

<sup>846</sup> Heesen 1996, 155-57, no. 38. A painter who illustrated much more crowded fighting scenes, including warriors attacking horsemen and vice versa, may have been inspired by the Amasis Painter: London B 601.15 (Beazley/Payne 1929, 269, no. 53, pl. XV.30), Paris, Louvre F 74 (Plaoutine 1938, pl. 80.1-7; note the large, three-dimensional shield devices), Thasos, s.n. (not previously published). Close to these and possibly by the same painter: Cambridge, FitzMus N 132/99 (W. Lamb 1936, *CVA* 2, pl. XXI.29), Munich 2242 (Fellmann 1989, pl. 25.1-6), and, with hunting scenes, Basel, Cahn HC 843 (Bloesch 1974, no. 240; Kreuzer 1992, 68-70, no. 70), Baltimore, WAM 48.41 (Schnapp 1997, 305, no. 276, with error in inv. no.). For fights between cavalry and warriors see Greenhalgh 1973, 121-130; note also a cup of the BMN Painter, **250** (pl. 73a-b).

<sup>847</sup> See n. 834.



Fig. 86. Palmettes of 228.

### Ornaments

The handle-ornaments of two cups (220-21) are lions (pls. 62d, 63b);<sup>848</sup> 228 has handle-palmettes consisting of five large, black leaves, the central one being elongated, and an incised tie (fig. 86).

### Provenance and chronology

Three cups have come to light in Gravisca (225-27), two others in Vulci (223, 228) and two fragments in Naucratis (222, 229). The burial contexts are recorded for the Gravisca fragments, although they are not particularly helpful for the dating.<sup>849</sup>

The band-cups can be chronologically ordered on the basis of their compositions, as demonstrated previously by von Bothmer: the least coherent, i.e. with uninvolved side-figures, are considered the earliest.<sup>850</sup>

Furthermore, as remarked above, the asymmetrical composition of the Madrid band-cup (217, pl. 61c-d) is comparable to that of the Amasis Painter's Siana cup in the Louvre, which suggests that they were manufactured within a narrow time frame. In my opinion, the Siana cup has convincingly been assigned by Brijder to c. 550 BC. Therefore the production of the Amasis Painter's band-cups would also have begun around the middle of the sixth century. In agreement with von Bothmer's chronology of the entire known output of the Amasis Painter, with some adjustments by H.P. Isler, as explained above in the introduction to the painter, the band-cups would date from 550/40 BC.

Cups 218-23, at least those which are not too fragmentary, show unbalanced compositions with several side-figures and may be assigned to the first half of the decade, c. 550/45 BC. The Malibu cup and the Gravisca fragments (224-27), with more balanced arrangements, would be somewhat later, c. 545/540 BC. Finally, the Paris band-cup (228) is here considered the latest of all, as based on the shape, including a shallow bowl and rather vertical lip, as well as on the composition of the figured scene (without any side-figures), around 540 BC. Fragment 229, though hard to place, stylistically resembles 228.

## 8.3 OAKESHOTT PAINTER, c. 545/30 BC (nos. 230-35; fig. 87; pls. 65c-66e)

### Introduction

The name-piece of the Oakeshott Painter, formerly named by Beazley the Painter of the New York Band Cup, is in Oxford and shows attacking animals (230, fig. 87a, pl. 65c).<sup>851</sup> Beazley commented on the New York cup (232, pls. 65d, 66a-b), 'There are many gay pictures on Little-Master cups, but none more amusing than these, and one would like to know other works by the same hand'.<sup>852</sup> M. Vickers speaks of 'a spirited liveliness'.<sup>853</sup>

<sup>848</sup> Lions also act as ornaments on the painter's Siana-cup, Paris, Louvre CA 2918, where all the lions face right. For animals acting as ornaments see n. 485.

<sup>849</sup> The Gravisca fragments have been dated c. 550/40 BC by B. Iacobazzi (2004, 57-58).

<sup>850</sup> Bothmer 1971.

<sup>851</sup> *Para* 78. Beazley renamed the painter in honour of Sir Walter and his wife Noël Oakeshott, who donated the cup to the Ashmolean Museum. Beazley notes that a lip-cup fragment in Oxford (1966.941) 'may also be by him' (*Para* 78), however the grounds for his opinion are unclear to me and the cup's estimated *small* size does not match the painter's other cups. The same fragment is attributed by J.T. Haldenstein to her 'Group of the Nikosthenic Miniaturist' (Haldenstein 1982, 132).

<sup>852</sup> *Dev*<sup>2</sup> 52.

<sup>853</sup> Vickers 1982, 80.

The Oakeshott Painter's figures are robustly portrayed, especially the satyrs, who usually have long noses and large erections. Most of them are provided with human ears, except for those on the name-piece and the Kurashiki cup (**230-31**), where the style is rougher.

A relationship between the Amasis Painter and the Oakeshott Painter, has occasionally been noted.<sup>854</sup> Beazley saw a link, pointing to the 'real resemblance, in conception and composition' of the Amasis Painter's Louvre cup (**228**, pl. 65a) and the Oakeshott Painter's New York cup (**232**, pl. 66b), concluding that 'they must have been influenced by a common original'.<sup>855</sup> B. Kreuzer, who regards the Oakeshott Painter as a 'Maler aus dem Umkreis des Amasis-Malers', attributed two band-cups to him, only one of which (**234**, pl. 66d) will be accepted here.<sup>856</sup>

J.T. Haldenstein recognized the same potter's hand in three band-cups decorated by the Amasis Painter (**228**) and the Oakeshott Painter (**230**, **232**). She remarked further that 'the Oakeshott Painter's style of drawing is conceptually close to the Amasis Painter's, but less fine. His figures are not as delicately proportioned. They tend to be more robust and exuberant, but a bit more coarse in features, with larger heads in proportion to their bodies'.<sup>857</sup>

### Shape and dimensions

In size, the Oakeshott Painter's band-cups differ considerably: **231** is *large* (21.0cm), **230** and **232** are *extra large* (25.7, 28.4cm, respectively).

As stated above, Haldenstein has recognized the same potter's hand in the Amasis Painter band-cup in the Louvre (**228**) and the Oakeshott Painter's band-cups **230** and **232**. All these cups show similarities; they are sturdily shaped with a rather vertical lip and turned-up foot base, although **230** and **232** are larger than the Amasis Painter's band-cup (**228**). The Oakeshott Painter's cup in Kurashiki (**231**) shares the same traits but is smaller than the others.

---

<sup>854</sup> A different view has been expressed by D. Fales. In a lecture at a general meeting of the AIA, D. Fales connected the Oakeshott Painter with Lydos and the Centaur Painter and BMN Painter (abstract, in *AJA* 75 [1971], 201). Insofar as I am aware, the abstract has not resulted in a full publication. At the 61<sup>st</sup> general meeting of the AIA in 1959 Fales had assembled a slightly different group around the Oakeshott Painter: 'The New York Band Cup Painter was part of a grouping which included Lydos, the BMN Painter, and the potter Nikosthenes' (Fales 1960, 184). In my opinion, however, he fails to be convincing, as his theory is based on incorrect attributions and dating of some pottery, while he seems to express an exaggerated regard for one painter when he states that 'the works of the Oakeshott and BMN Painters are reflections of the "powerful personality" of Lydos' (Fales 1971, 201). Some of Fales' incorrect attributions: to the Oakeshott Painter, a merrythought cup, Rome, VG 50586/Min 614 (*Para* 71; Phrynos Painter) and an amphora, Paris, Louvre F 99 (*ABV* 228; Related to the BMN Painter); to Lydos, band-cup **174** (Sakonides, pl. 51a). Fales seems to date all three to the same time.

<sup>855</sup> *Dev*<sup>2</sup> 52. Further on the Oakeshott Painter: Boardman 1974, 60; Haldenstein 1982, 112-14. A lip-cup in the Basel market (*MuM*, 21 September 1982, no. 19) was attributed by H.A. Cahn to the Oakeshott Painter. The face, with pointy nose, of its *Potnia Theron* resembles those of the maenads on the New York cup (**232**, pls. 65d, 66a-b), but the waists of the Oakeshott Painter's women are, by comparison, usually much thinner. The garment pattern finds no parallel in the preserved work of the painter, but this can not be considered conclusive because the New York cup demonstrates that he employed a wide variety of patterns for garments. However, the lions of the name-piece in Oxford (**230**, fig. 87a; pl. 65c) have a thin red line along the shoulder incision, in contrast to the wide, red shoulder markings of the Basel cup. In Oxford, furthermore, the incisions of the manes and on the body as well as the added red on the hindquarters differ noticeably from features of the Basel cup. In comparison to the tondo of the Oakeshott Painter's cup in Boston (**235**, pl. 66e), the Basel cup has wider and more precise tongues as well as more concentric rings. Beazley described one band-cup fragment, Boston 10.213 (True 1978, pl. 109.6), as 'the nearest approach' to recognize other work of the Oakeshott Painter (then the Painter of the New York Band Cup; *Dev*<sup>2</sup> 52). Indeed, the fragment's refined style is close, but in my view a bit too refined for this painter. In addition, its scene of a departing warrior lacks the liveliness of the painter's other figurework.

<sup>856</sup> Kreuzer 1998a, 92. Her attribution of Samos K 2599 and K 6791 to the Oakeshott Painter (Kreuzer 1998a, 182-83, nos. 248-49, pl. 43) is rejected here because, in my view, the style differs considerably.

<sup>857</sup> Haldenstein 1982, 112-13. In my opinion, however, she is partly right: the figures are indeed more robust but the disproportionately large heads occur only on the Oxford, Kurashiki and New York cups, which are probably his earliest preserved pieces (**230-32**).



Fig. 87a-b. Inscriptions between figures of **230-31**.

The single lip-cup of the Oakeshott Painter (**235**), a shape which is not found in the known work of the Amasis Painter, has a deep bowl, rather straight lip, resembling that of the band-cups, with a sharp offset inside, and a turned-up foot.

Date-type	H.	D.
545/40- Band-cup	15.2	25
540/30- Lip-cup	10.3	22.7

Chart 18. Average absolute dimensions of the Oakeshott Painter's cups.<sup>858</sup>

### Inscriptions

Three band-cups (**230-31**, **234**) have nonsensical inscriptions between the figures. In **230**, the inscriptions are limited to five letters in the middle of the handle-zone and a few letters above the deer on the right-hand side; in contrast, those of **231** and **234** extend nearly across all the intervals (fig. 87a-b).

### Interior decoration

The tondo of **235** depicts a satyr and maenad, bordered by an uneven number of red-and-black tongues; two adjacent black tongues are found below the left foot the satyr (pl. 66e). The foot of the maenad's raised right leg partly overlaps the frame, as if she is stepping out of the tondo. The right leg of the satyr is similarly posed, suggesting that they are following the same choreography. In addition, the maenad turns her upper body back, from the waist up, and holds up both hands as if to ward off the advances of the hairy, ithyphallic satyr.

In most depictions of a satyr making advances to a maenad, the satyr seems to chase her as she plays hard to get. The earliest portrayal of the theme is preserved in the tondo of a Siana cup by the Painter of Boston C.A.<sup>859</sup> According to G. Hedreen, the motif was most popular during the last quarter of the sixth century, although he dates a few examples too late.<sup>860</sup> He further remarks that 'it is not certain, however, that these black-figure scenes illustrate actual resistance or aversion to silens on the part of the nymphs. In several cases, the movements of the two figures are so similar that they suggest a formal dance', which applies particularly to the Oakeshott Painter's Boston cup.<sup>861</sup> Closest in composition and subject is the tondo of a band-cup in the Basel market, where dance may also play a part; whereas inside a lip-cup in the London market both the maenad and, in fast pursuit, the satyr run to the right.<sup>862</sup>

<sup>858</sup> As the sizes of the feet and bowls are unknown to me, the relative dimensions can not be calculated.

<sup>859</sup> New York 12.234.3; Richter 1953, pl. 5b.

<sup>860</sup> Hedreen 1994, 60, n. 85, dates two lip-cups, Civitavecchia 1297 and **614** (Centaur Painter, pl. 156c-d), 'not much later than c. 520', which is about a decade too late. Even though the motif may be most popular in the last quarter of the century, the number of depictions in the third quarter is higher than Hedreen supposes.

<sup>861</sup> Hedreen 1994, 60.

<sup>862</sup> *MuM*, Auktion 22, 13 May 1961, no. 130; Christie's London, 3 July 1996, no. 52 (previously, Arete, Zurich, Liste 8, 4). Compare also the band-cups St. Petersburg Nf. 89.56 and Nf. 89.57 (Petrakova 2009b, pls. 32-34).

## Exterior decoration

Each side of the Oakeshott Painter's name-piece (**230**) depicts three groups of fighting animals (fig. 87a; pl. 65c). In the middle, two lions slay a bull; on the left side, a lion and panther attack a stag; and on the right, two panthers overwhelm a deer. Similar scenes are met on the band-cup of Neandros (**211**, pl. 60c-d) where, however, the lion and panther attacking a stag are not represented and the more common grouping of two panthers preying on a deer is depicted. To my knowledge, only two additional examples of a lion and panther attacking a stag can be cited in Athenian black-figure.<sup>863</sup> The Oakeshott Painter made much use of added red to emphasize the animals' ferocious wounds. The stag on the left-hand side, between lion and panther, shows a dotted pattern on its back and shoulder. J. Boardman maintains, on the analogy of similar marks on the bodies of men in vase-painting, that they represent old scars inflicted in previous attacks which the animals survived.<sup>864</sup> The incised rings on the coats of the panthers are particularly familiar from the workshop of Tleson, where both the Tleson Painter and the Centaur Painter gave panthers and deer such markings.<sup>865</sup>

Another remarkable feature of **230** is the sexually aroused satyr on the far left. Since he is obviously not involved in the action, what could his role possibly be? Two other examples of a satyr in the presence of attacking animals are known in Athenian black-figure, neither of which supplies a clue to his possible function.<sup>866</sup> Satyrs, of course, are encountered in the woods and mountains where also wild animals live. In the most general terms, then, the satyr and animals would symbolize unrestrained nature.<sup>867</sup>

Both sides of the band-cup in Kurashiki (**231**, fig. 87b) and, possibly, side B of the one in Samos (**234**, pl. 66d) illustrate a maenad pursued by ithyphallic donkeys which are being urged on by aroused satyrs.<sup>868</sup> Several comparable representations occur in Athenian black-figure, most often on band-cups.<sup>869</sup>

<sup>863</sup> S. von Hofsten mentions one: hydria, New York, private, in the Manner of the Princeton Painter (Hofsten 1997, 34, 94, Ab 59, pl. 22.12). A band-cup can be noted, too, which is all the more interesting since it also has a satyr on the far left, like **230**: Syracuse 11394 (Vallet 1996, pl. IXa).

<sup>864</sup> Boardman 1978b, 332-33. For such a mark on the thigh of a warrior on **111** (fig. 48) and other explanations for the dot patterns see nn. 511-14.

<sup>865</sup> For the few examples outside their workshop see n. 1128.

<sup>866</sup> Both are band-cups: Munich 9443 (B. Fellmann 1989, pl. 33.2-4) and Syracuse 11394 (Vallet 1996, pl. IXa).

<sup>867</sup> Cf. H.A. Cahn, *MuM*, November 1958, no. 84, and Hölscher 1972, 27, where she identifies hunting satyrs as another means of depicting them in their wild habitat.

<sup>868</sup> B. Kreuzer (1998a, 64) suspects, that the donkey of the Samos fragment (**234**, pl. 66d) was part of a representation of Hephaistos' return. However, the turned-back position of the ears suggests that the donkey is seen moving at full speed (compare the vertical ears of the donkey in Hephaistos' return on **232** [pls. 65d, 66a] to the turned-back ears on **234**).

<sup>869</sup> In his discussion of a Corinthian aryballos in Dunedin (60.13), with a donkey chasing a nude woman while a male tries to restrain it, J.R. Green notes two examples: Cassel cup, London 1958.12-17.1, and Deianeira lekythos, Princeton 2007-39, where the donkey is ridden by a hairy satyr (J.R. Green, *Ajax or Nymph? An aryballos in Dunedin*, *AntK* 9 [1966], 7-10, pl. 3.3-4; see also Hedreen 1992, 133; the lekythos in Princeton was previously Buffalo, Albright-Knox Art Gallery G 500, and was sold through Sotheby's New York, 7 June 2007, no. 33). For this type of scene see now also Villanueva-Puig 2009, 137-38. Fellmann 1989, 28, mentions a few band-cups with this theme, including **231**, as parallels to Munich 2189: Adolphseck 19 (F. Brommer 1956, *CVA* 1, pl. 18.1, 3), Akanthos (E. Giouri, *Νεκροταφείον Ἱερίσσου (Ἀρχαίας Ἀκάνθου)*, *ADelt.* 26 [1971] 394, pl. 392d), Munich 9439 (Fellmann 1989, pl. 27.2-8). A few cups can be added: **347** (Tleson Painter, pl. 99a-c, spread over two sides of lip-cup), Arles (C. Sintès ed., *Musée de l'Arles antique*, Arles 1996, 33, fig. 3), Atalanti K 2056 (from Alopei; not previously published), New York, market (Sotheby's, 7 December 2001, no. 275), Reggio di Calabria (not previously published), New York, market (Sotheby's, 7 December 2001, no. 275), Taranto 51359 (Masiello 1997, 187, fig. 22.11), Taranto, Ragusa 252 (maenad is nude; Lo Porto 2002/3, 486, fig. 24.2, 488, no. 2). A fragment in Paris, Louvre CP 10249 (not previously published), probably also depicts this scene, though the donkey has not been preserved. The subject also appears on a band-skyphos in Athens, Canellopoulos 95 (Brouskari 1985, 56, not ill.). An ithyphallic donkey chases a nude woman/maenad on a band-cup in Munich (7414; Fellmann 1989, pls. 19.6-7, 20.1-5), with on one side satyrs, and on the opposite, masturbating youths. An aroused donkey is also included in the scene of a heterosexual symplegma and two masturbating youths on a

The opposite side of the Samos cup (**234**, pl. 66d) bears a very lively scene of frolicking satyrs and maenads. On the left, a nude maenad tries to lift a large krater, while an aulos-playing satyr accompanies a dancing maenad and another satyr chases a maenad.<sup>870</sup>

One side of the New York band-cup (**232**, pls. 65d, 66a) represents Hephaistos' return. In contrast to the Amasis Painter, who represented the story on a band-cup in Cracow (**218**, pl. 62a), the Oakeshott Painter involved all the figures in the event, which they seem to be enjoying. Again, Dionysos leads the donkey of Hephaistos, in this instance surrounded by his entourage of satyrs and maenads. Aphrodite is not present to greet him, as on the Amasis Painter's cup (and for example the François krater). As Hedreen notes (and as referred to above in connection with the Amasis Painter's **218**), the satyr behind the donkey leans with frontal face straight at us, signalling his intention sexually to assault the donkey.<sup>871</sup> Dionysos carries a kantharos, not a drinking-horn as seen on the Amasis Painter's **218** and **228**.<sup>872</sup>

On the other side of **232** (pl. 66b) Dionysos, flanked by satyrs and maenads, stands opposite a woman. On the far left a satyr enters carrying a heavy wineskin. Such a satyr with a wine-skin and a woman opposite Dionysos, probably Aphrodite, are usual participants in the return of Hephaistos. The paired figures of a woman and Dionysos facing one another, surrounded by satyrs and maenads, was illustrated by the Amasis Painter as a separate subject, not associated with the return of Hephaistos (**228**, pl. 65a). Here, the Oakeshott Painter adopted another personage (the satyr with wine-skin) from the return of Hephaistos and adds it to a general portrayal of Dionysos' entourage.<sup>873</sup> Again, the Oakeshott Painter equipped Dionysos with a kantharos instead of a drinking-horn.

Equally lively is the scene of a hairy satyr making advances to a maenad on the fragment in Frankfurt (**233**, pl. 66c). As is often the case, it is unclear whether the maenad raises her arms in real or feigned alarm. Hairy satyrs, although widespread in Athenian black-figure, appear only sporadically on little-masters.<sup>874</sup>

The exterior of **235** is completely plain, with neither figurework, inscription nor any ornamentation.<sup>875</sup>

## Ornaments

None of the Oakeshott Painter's cups has handle-palmettes or other non-figured motifs on the exterior.

band-cup fragment in Malibu (Getty 80.AE.99.2B; Sutton 2009, 80, fig. 4c). An unpublished fragment in Florence (141897) shows a donkey chasing a nude youth.

<sup>870</sup> Nude women are rarely portrayed in the company of satyrs. Amongst band-cups, only one example can be cited: Germany, private (B. Korzus, *Griechische Vasen aus Westfälischen Sammlungen*, Münster 1984, 109-10, no. 37). The nude woman on **234** wears her hair up in a headband, similarly to the female outline heads on cups, e.g., **178**, **202-3**; at first sight, her bending pose might suggest sexual activity, but her bent knee and the position of her hands indicate that she is attempting to lift the krater.

<sup>871</sup> Cf. nn. 821-22.

<sup>872</sup> Dionysos, standing opposite a woman, holds a kantharos instead of a drinking-horn also on the band-cup Himera H 68.667.13 (Di Stefano 1976, pl. XXIII.1) as well as in many other black-figure representations. Hedreen shows, that, in vase-painting, the god is equipped with a kantharos as early as 560/50 BC, thereby dismissing Carpenter's suggestion that Peisistratos may have introduced the kantharos as an attribute of Dionysos after his return to power in 546 BC (Hedreen 1992, 88).

<sup>873</sup> Perhaps the Oakeshott Painter had originally a continuous scene in mind, like the equally frolicsome portrayal on a krater by Lydos, about 550 BC (New York 31.11.11; Tiverios 1976, pls. 53-55), but instead decided to place Dionysos opposite the woman on the other side in order to create a central image on each side of the cup (on the Lydan krater, where the picture continues under the handles, Dionysos and Hephaistos form each the central figure of either side).

<sup>874</sup> **346** (Tleson Painter, pl. 98d-f), Syracuse 7/397 (Vallet/Villard 1964, pl. 91.3), Tarquinia C 3/31 (Huber 2001, 412, pl. 117B; Bonghi Jovino 1986, 134-35, described as Compare to Amasis Painter), Vatican 17814 (Albizzati 1925-39, pl. 34, no. 316). Another example by the Oakeshott Painter is **235** (pl. 66e).

<sup>875</sup> Of this type of lip-cup, 92 other specimens are known to me. Furthermore, seven band-cups are decorated inside and plain outside; one of them, a band-cup in the Basel market has the same subject inside as **235** (*MuM*, Auktion 22, 13 May 1961, no. 130).

### Provenance and chronology

The provenances of only two of the Oakeshott Painter's cups are known: Vulci and Samos (**232**, **234**).<sup>876</sup> In neither case has an exact burial context been recorded.<sup>877</sup>

The few attempts to date this painter range from c. 560 BC to 540/30 BC.<sup>878</sup> However, it seems possible to order his work chronologically, based mainly on internal (stylistic) developments. As remarked above, the proportions of the figures of **232**, with their relatively large heads, are repeated on **230-31**. In contrast, the figures of the painter's other cups are better proportioned and appear to indicate a more practised hand, a more mature style. Therefore **230-32**, it seems, predate the others; **230-31** can probably be identified as the earliest of all by their coarser figurework. In addition, their satyrs are provided with horselike ears, while the Oakeshott Painter's other satyrs have human ears, a difference which in itself suggests separate phases of his career. The less refinement of the figures inside the tondo of **235** may result from their larger size.

As explained, the Oakeshott Painter's New York band-cup (**232**) and the Amasis Painter's Louvre cup (**228**) seem chronologically close, due to the similarities of style, subject and composition. Possibly, they were both inspired by the same source.<sup>879</sup> The date of the Louvre cup, c. 540 BC, as set out above, would also apply to the Oakeshott Painter's **232**. In short, the painter's career began c. 545/40 BC (**230-31**) and, presumably, extended down to the following decade (**233-35**).

### Concluding remarks

Based on the signatures, it is possible to establish that some cups of the potter Neandros were decorated by one painter, referred to as the Neandros Painter, and that he collaborated with the Amasis Painter.

Furthermore, the potterwork of the Amasis Painter's cups, including one signed by the potter Amasis himself (**224**), and that of the Oakeshott Painter's cups not only bear a close resemblance, but exhibit several features of cups by the potter Neandros.

In drawing style, moreover, the Oakeshott Painter is close to the Amasis Painter, which applies also to his choice of subject matter. A theme earlier explored by the Neandros Painter, namely animal fights, was also illustrated by the Oakeshott Painter.

All these various links suggest a workshop relationship between the potter Neandros, Neandros Painter, potter Amasis, Amasis Painter and Oakeshott Painter. The establishment's leading craftsman was probably the potter Neandros. But judging from other output of the Amasis Painter (considered in combination with Kleophrades' signature as potter and son of Amasis), it seems highly likely that the potter Amasis, at a certain point, became leading figure in a workshop, although it remains unclear whether he actually took it over from Neandros.<sup>880</sup>

Another possibility is that the potter Amasis opened a new workshop, recruiting the Amasis Painter (provided they were not the same person). If so, the Oakeshott Painter could have replaced the potter Amasis in the workshop of Neandros, where he may have already worked for several years learning the trade.

---

<sup>876</sup> B. Kreuzer (1998a, 93) states that a lip-cup of the Oakeshott Painter was found in Cerveteri; however, the provenance of the painter's only known lip-cup (**235**) is undocumented.

<sup>877</sup> For the unclear contexts of the pottery discovered in Samos see Kreuzer 1998a, 104.

<sup>878</sup> C. 560 BC (**230**, *MuM*, Auktion 18, 26), c. 550 BC (**233**, K. Deppert 1968, Frankfurt 2, 20; **235**, True 1978, 33), c. 550/40 BC (**234**, Kreuzer 1998a, 182), c. 540/30 BC (**231**: Simon 1982, 56).

<sup>879</sup> Interestingly, a contemporaneous Droop cup, Boulogne 516 (Ure 1932, 63-64, no. 82, fig. 7), features the same two subjects as the Oakeshott Painter's New York cup (**232**). In contrast to **232**, but similar to the Amasis Painter's representations (**218**, **228**), the Boulogne Droop cup shows Dionysos carrying a drinking-horn.

<sup>880</sup> For Kleophrades and his signatures as son of Amasis on four Type B cups, see *KLA* I, 418-19 (R. Vollkommer).



## 9. EPITIMOS, EPITIMOS PAINTER, LYDOS, NIKOSTHENES, BMN PAINTER, ANAKLES, ANAKLES PAINTER (nos. 236-61; pls. 67-75)

### Introduction<sup>881</sup>

Three lip-cups show an *epoiesen*-signature of Epitimos (236-38, pls. 67-68). They were decorated by one painter, who was also responsible for unsigned lip-cups (239-42, pls. 69-70c) and a pyxis found in Myrrhinous (Attica).<sup>882</sup> J.D. Beazley named him the Epitimos Painter.<sup>883</sup>

The attribution of the lip-cups signed by Epitimos and the identity of the Epitimos Painter have been widely discussed. Beazley remarked first that the New York cup (238) ‘somewhat recalls the Painter of London 148’, whose name-piece is a psykter-amphora.<sup>884</sup> Later, he instead assigned the same psykter-amphora to Lydos.<sup>885</sup> A. Rumpf, on the other hand, gave the New York cup to Sakonides, comparing it to a proto-A cup in Naples, which he also attributed to Sakonides and which he considered a stylistic link between Sakonides and Lydos, his primary criteria being the hairstyle and pointy noses.<sup>886</sup> In her review of Rumpf, however, M.Z. Pease maintained that Rumpf overestimated the value of hairstyle as criterion.<sup>887</sup>

In an article of 1945, E. Vanderpool presented a Droop cup in Athens which he assigned to the same painter as the proto-A cup in Naples.<sup>888</sup> According to him, a distinctive stylistic relationship between Sakonides and the painter of the Naples proto-A cup can not be discerned. The other pottery that Rumpf linked to the Naples proto-A cup, including New York lip-cup 238, were associated by Vanderpool with his so-called ‘Lydos Group’. Vanderpool maintained that the Naples proto-A cup and Athens Droop cup formed a separate group, which Beazley, in turn, adopted and attributed to his Kallis Painter.<sup>889</sup>

O. von Vacano renewed the discussion when he gave the cups of the potter Epitimos to the Kallis Painter as well.<sup>890</sup> Since the painter of Epitimos’ cups clearly belongs to the group around Lydos, von Vacano’s attribution associated, once again, the Kallis Painter with Lydos, as proposed earlier by Rumpf.

D. Callipolitis-Feytmans correctly disagreed with von Vacano, pointing out that on cup 236 by Epitimos and in the group around Lydos the shoulder of a profile head is frontal, whereas the Kallis Painter shows the shoulder from the side, with the bare upper arm visible.<sup>891</sup>

As a result, von Vacano’s assertion that the Kallis Painter was the first to supply profile heads with attributes was proved wrong.<sup>892</sup> The innovation may instead go back to the Eucheiros Painter whose cup portraying Zeus throwing a thunderbolt is earlier (1, pl. 1a-b).

The possible identity of the painter of Epitimos’ cups remains a topic of continued speculation. In his initial publication of the Copenhagen cup (236), K.F. Johansen argued that the

<sup>881</sup> These craftsmen are so interrelated that they are treated in a single introduction rather than separate ones.

<sup>882</sup> The pyxis, Brauron 1591, has been fully published and attributed by H. Mommsen (Mommsen 2002a); see now also Mackay 2010, 353, pl. 80.

<sup>883</sup> Para 48. For the lip-cups by Epitimos and the Epitimos Painter see further Beazley 1932, 200; *ABV* 119.9; Johansen 1960; K.F. Johansen 1963, *CVA* 8, pls. 324-25; Canciani/Neumann 1971, 19, n. 23; Boardman 1974, 61; Tiverios 1976, 65ff., 68, n. 322, 72-73; Haldenstein 1982, 81-85; *Add<sup>2</sup>* 33; C. Weiss 1990, *CVA* Karlsruhe 3, 52; Clark 1990, 49; H.A. Cahn, in J.-D. Cahn, *Kunstwerke der Antike*, Auktion 2, June 2000, no. 37; *KLA* I, 211 (P. Heesen); Mommsen 2002a, 37-38; *KLA* II, 24 (s.v. Lydos, B. Kreuzer); N. Kunisch 2005, *CVA* Bochum 1, 63; Heesen 2006, 59. B. Iacobazzi attributes band-cup fragments (Gravisca II 4865-4868) to ‘a companion of Lydos, possibly Epitimos’ (Iacobazzi 2004, 51, no. 56). However, the evidence is, in my view, insufficient and the reconstructed diameter of 16.0cm seems rather small for a cup of Epitimos.

<sup>884</sup> Beazley 1932, 200.

<sup>885</sup> *ABV* 109.29.

<sup>886</sup> Rumpf 1937, 11, 23, no. 10; Naples Stg. 172 (*ABV* 203.1; Cassani 2009, 31).

<sup>887</sup> *AJA* 47 (1943) 496.

<sup>888</sup> Vanderpool 1945; Athens 17873, Naples Stg. 172.

<sup>889</sup> *ABV* 203.1-2.

<sup>890</sup> Vacano 1973, 228-29.

<sup>891</sup> Callipolitis-Feytmans 1980, 318, 320, n.10.

<sup>892</sup> Vacano 1973, 74-75.

cups of Epitimos can best be compared to late work of Lydos, particularly the Berlin oinochoe signed by the potter Kolchos, and went on to attribute Epitimos' cups in Copenhagen and New York (236, 238) to Lydos.<sup>893</sup> Afterwards, Beazley, with some hesitation, separated the work of the Epitimos Painter from Lydos himself, a distinction which J. Boardman accepted.<sup>894</sup> In contrast, M. Tiverios agreed with Johansen, maintaining that the painter of the cups signed by Epitimos is the late Lydos, a view shared by F. Canciani, J.T. Haldenstein, B. Fellmann, C. Weiss and B. Kreuzer.<sup>895</sup> On the other hand, H. Mommsen and V. Tosto leave the question open.<sup>896</sup>

In addition, D. Callipolitis-Feytmans describes the Epitimos Painter as a pupil of Lydos at the end of the latter's career.<sup>897</sup> B. Iacobazzi concludes that the Epitimos Painter can not be identified with Lydos himself.<sup>898</sup> Because 'the exteriors of the Karlsruhe and Malibu cups (237, 239, pls. 67c-d, 69a-b) are not so Lydan as the pictures in their tondi', A.J. Clark proposes that the four cups of Epitimos, one of which unsigned (236-39) 'are best kept separate from Lydos as the work of an artist near the master, perhaps the Epitimos Painter.'<sup>899</sup> N. Kunisch suggests that the new attributions to the Epitimos Painter may help shift the *communis opinio* towards the definite separation of the two hands.<sup>900</sup> In the view of B. Cohen, the Epitimos Painter is 'quite close to but not identical with the black-figure master Lydos.'<sup>901</sup> Lastly, A. Steiner calls the Epitimos Painter 'a member of the Lydan circle'.<sup>902</sup> It will be shown below that the Epitimos Painter underwent a distinctive stylistic development which was closely related to Lydos only at first and which over the years became less detailed and refined; furthermore, his work does not chronologically fit into Lydos' late period as often maintained.

As we shall also see, the lip-cups of the potter Epitimos are amongst the largest known specimens, and all the cups decorated by the Epitimos Painter were thrown by Epitimos, despite the absence of signatures in most instances.

In shape, lip-cup 243, in New York, resembles the one in Karlsruhe (239) so closely that one potter's hand can be recognized in both. However, 243 is here catalogued in the Manner of the Epitimos Painter because it seems stylistically less refined than the Epitimos Painter's usual work, while the handle-palmettes are very similar to his.<sup>903</sup>

Lydos himself also painted little-masters: parts of two band-cups, 244 and 246, have been preserved (pl. 71a, d-e). The latter bears the *epoiesen*-signature of the potter Nikosthenes. A lip-cup,

<sup>893</sup> Johansen 1960, 144-45; the oinochoe is Berlin F 1732.

<sup>894</sup> *Para* 48, where he also suggests that the closely linked oinochoe signed by the potter Kolchos and earlier attributed by him to Lydos should perhaps also be detached from Lydos and connected to the cups of Epitimos. Cf. Boardman 1974, 61. Thus also A.J. Clark, *Attic Black-figured 'Olpai' and 'Oinochoai'* (diss. NYU 1992; Ann Arbor 1992) 429, no. 986, 'Near Lydos, perhaps by the painter himself, but closely compared by Johansen and Beazley (*Para* 48) with the Epitimos Painter.' On the other hand, in a recent publication (U. Kästner a.o., *Greek Vases: Gods, Heroes and Mortals*, Berlin 2010, 28-30), A. Schwarzmaier attributes it to Lydos.

<sup>895</sup> Tiverios 1976, 65ff., 68, n. 322, 72-73; Canciani, in Canciani/Neumann 1978, 19, n. 23; Haldenstein 1982, 83; Fellmann, 69; C. Weiss 1990, *CVA* Karlsruhe 3, 52; B. Kreuzer in *KLA* II, 24. Haldenstein asks whether Lydos changed his name to Epitimos (i.e., 'in possession of one's full rights as a citizen') and then to Kolchos. She ignores the fact that Lydos signs as painter and Epitimos as potter.

<sup>896</sup> Tosto 1999, 151, on 238, 'attributed to the Epitimos Painter (or perhaps Lydos)'; Mommsen 2002a, 37, on 242, 'möglicherweise mit dem späten Lydos identisch'.

<sup>897</sup> Callipolitis-Feytmans, 1980, 318, n. 8.

<sup>898</sup> Iacobazzi 2004, 81.

<sup>899</sup> Clark 1990, 49. D. von Bothmer's attribution to 'perhaps the Epitimos Painter' makes clear that he accepts Beazley's judgement, too, that it is better to separate the Epitimos Painter and Lydos. Metzger, discussing the Karlsruhe cup, also separates the Epitimos Painter and Lydos himself (Metzger 1983, 75).

<sup>900</sup> N. Kunisch 2005, *CVA* Bochum 1, 63.

<sup>901</sup> Cohen 2006, 165.

<sup>902</sup> Steiner 2007, 81.

<sup>903</sup> A top-band cup, Munich 2104, is attributed by B. Fellmann to 'recalls Epitimos Painter' (Fellmann 1989, pl. 63.8-11), but since the drawing-style is less refined than we are used to from the Epitimos Painter, the attribution is not adopted here.

with interior decoration (245, pl. 71b), is considered in the Manner of Lydos because, recalling Lydos in many details, it lacks the painter's characteristic subtlety.<sup>904</sup>

Two *egraphsen*-signatures of Lydos are known, each of which refers to him as 'Ho Lydos' ('The Lydian').<sup>905</sup> As Boardman observes, 'It has not proved easy to isolate Lydos as an individual artist when his signed works and their obvious kin fall within the range of a very large group of vases, fairly homogeneous in style but widely differing in quality. We seem to be dealing with a prolific workshop in which the standards were set by the Lydian.'<sup>906</sup>

Lydos collaborated with Nikosthenes and possibly, the potter Kolchos. Collaboration with the potter Amasis has been suggested, but this is not attested by a signature and has been rejected by M. Tiverios and H. Mommsen.<sup>907</sup> Iacobazzi places the painter of the cups signed by the potter Thopheptides in the vicinity of Lydos; in my opinion, however, there is not enough evidence to accept this assessment, although the possibility can not be entirely ruled out.

Tiverios was the first to compile a chronology of Lydos. According to him, Lydos had contact with Kleitias, who painted the François krater shortly after 570 BC.<sup>908</sup> He divides Lydos' career into three phases: the earliest work dates from shortly before 560/55 BC; the middle period, from 555 to shortly before 540 BC; and the latest phase, from shortly before 540 to 535 BC. Furthermore, Tiverios places the lip-cups decorated by the Epitimos Painter, who, in his view, is identical to the late Lydos, in the last phase. But this date can not be correct for the Epitimos Painter, as we shall see that his earliest lip-cups must have been manufactured between c. 550 and 545 BC.

The Lydan band-cup with Nikosthenes' signature in Oxford (246, pl. 71d-e) is also assigned by Tiverios to the painter's last phase.<sup>909</sup> Beazley remarked about this cup, 'the enterprising Nikosthenes therefore, in the early part of his career, induced Lydos, among others, to collaborate

<sup>904</sup> In her publication of 245, E. Kunze-Götte writes that 'stilistisch gibt sich die Darstellung als geprägt von der Formgebung des Lydos und seines Kreises zu erkennen' (Kunze-Götte 1999, 53); all the pieces she cites as parallels (nn. 5-7) have been attributed to Lydos himself. C. Drago's attribution to Lydos of the lip-cup Taranto 52146 (C. Drago 1962, *CVA* 3, pl. 16.1-2) is not accepted here because the incisions of the elbows and knees differ too much from work of Lydos. A cup from Berezan attributed to the 'School of Lydos' by V.I. Nazarcuk is not clearly a lip-cup, as described in *REG* 115 (2002) 340, no. 481; whether the attribution of the satyr's head in the tondo is correct can not be judged from the drawing in Nazarcuk's publication (V.I. Nazarcuk, Kilik s Berezani', in *Nikonij i anticnyj mir Severnogo Pricernormor'ja*, Odessa 1997, 107-12, fig. 1).

<sup>905</sup> Dinos, Athens, NM Acropolis 607; type B amphora, Paris, Louvre F 29 (*ABV* 107.1, 109.21). For a discussion of these signatures see Moore 1979a, 99; Cohen 1991, 55. A signature by a slave Lydos, without article, must be by another Lydos (Canciani/Neumann 1978). On Lydos in general see Beazley 1931, 282-84 ('Painter of London B 148'); *Dev*<sup>2</sup> 35-45; *ABV* 109-120; *Para* 43-51; Boardman 1974, 52-54; Tiverios 1976; *Add*<sup>2</sup> 29-33; *KLA* II, 23-24 (B. Kreuzer); Kreuzer 2009. For the cups see further Kunze 1964, 172-73; Haldenstein 1982, 81-85; Kunze-Götte 1999; Tosto 1999, 6-7, 88, 107, 109, 133, 148-50, 165, 175, 181, 198, 205, 231, no. 159, pl. 144; Burrow 2000, 215-16.

<sup>906</sup> Boardman 1974, 52.

<sup>907</sup> The potterwork of Lydos' type B amphora Berlin F 1685 and psykter-amphora London B 148 has been attributed to Amasis by H. Bloesch (*ABV* 109.24, 29; *Para* 44.29 however notes that "von Bothmer sees nothing Amasean in the pottery" of London B 148); H. Mommsen clearly demonstrates that the attribution of the potterwork to Amasis of both amphorae should be rejected (Mommsen 1997, 23, 28). Furthermore, D. Callipolitis-Feytmans (1974, 87, 91) suggests that the pinax Acropolis 2402, decorated by Lydos, may have been fashioned by Amasis; see Tiverios 1976, 118, n. 393, for his objection. It is disputed whether the oinochoe signed by Kolchos was painted by Lydos; probably it would be better to group it with the cups of the Epitimos Painter (see n. 894).

<sup>908</sup> Tiverios 1976, 84-85.

<sup>909</sup> Beazley 1954. On Nikosthenes in general see Tosto 1999. Also Hoppin 1924, 177-293; *ABV* 216-35; *Para* 57-60; *Dev*<sup>2</sup> 67; *KLA* II, 142-43 (R. Vollkommer). For the little-master cups see esp. *ABV* 227-30; Haldenstein 1982, 83-84, 120-138, where she associates many cups and groups with the Nikosthenic workshop; Tosto 1999, 230-31, nos. 158-60. The first known dinos with Nikosthenes' *epoiesen*-signature is black-glazed, published in Min 1998, 148-49; on 142-43 she notes also an unsigned Nikosthenic amphora, hitherto unpublished. A new fragment with Nikosthenes' signature is found in Gravisca (II 6670, 6670bis, 6281; Iacobazzi 2004, 264, no. 688, describing it as a plate fragment). A black-glazed cup with an *epoiesen*-signature of Nikosthenes under the foot is on exhibit in the new museum of Pontecagnano, as M. Iozzo informs me (inv. no. 67528); for signatures of Nikosthenes and Antidoros underneath the feet of Droop cups see Tosto 1999, 152-53.

with him'.<sup>910</sup> Tosto states that the collaboration of Lydos with Nikosthenes 'evidently took place incidentally', quite late in Lydos' career.<sup>911</sup> In his opinion, Nikosthenes' workshop operated between 545 and 510 BC, and the band-cup belongs to its earliest output.<sup>912</sup>

Another painter who was employed by Nikosthenes - the BMN Painter (British Museum Nikosthenes) - also decorated little masters. From his hand, we have a lip-cup with the signature of Nikosthenes, an unsigned lip-cup and five unsigned band-cups (**248-53**, pls. 71c, 72a-73b).<sup>912a</sup> Beazley identified a fragmentary cup in Syracuse (**254**), which he gave to this painter, as a little-master, but to judge from the single ring around the tondo, it may be a later type, for instance, top-band cup.<sup>913</sup> Lastly, a band-cup (**255**) is attributed to the Manner of the BMN Painter.<sup>914</sup>

The name-piece of the BMN Painter is a neck-amphora in the British Museum (B 295) which has an *epoiesen*-signature of Nikosthenes.<sup>915</sup> As mentioned in the introduction of section 8.2 in the preceding chapter, the work of the BMN Painter has similarities in subject matter and composition to the Amasis Painter.<sup>916</sup> The correspondences are most apparent in the boxers on the neck of the Amasis Painter's London neck-amphora (B 191), comparable to those on the neck of the BMN Painter's name-piece, and the dismounting warrior on the body of the same amphora by the Amasis Painter, as found in the tondo of the BMN Painter's Boston lip-cup (**248**, pl. 71c).<sup>917</sup> The painter's name-piece was made around 540 BC and is later than the Amasis Painter's London amphora, which can be placed at c. 550/45 BC.<sup>918</sup>

Beazley observed that the Centaur Painter resembles the BMN Painter.<sup>919</sup> Curiously, **252** was first given by F. Villard to the Centaur Painter and, subsequently, by Beazley to the BMN Painter.<sup>920</sup> In my opinion, however, there is only a vague resemblance between **253** and **254** by the BMN Painter and the three cups which are here catalogued in the Manner of the Centaur Painter (**691-93**, pl. 170b); furthermore, the BMN Painter's two cups show no similarities to work of the Centaur Painter himself.<sup>921</sup>

Lastly, a lost band-cup bears paired *epoiesen*-signatures of Nikosthenes and Anakles (**256**). Its figurework is attributed to the Anakles Painter, who also decorated other little-masters signed by the potter Anakles (**257-61**).<sup>922</sup>

---

<sup>910</sup> Beazley cited further an unsigned amphora in Nicosia, painted by Lydos, which according to him was also potted by Nikosthenes. However, Tosto regards the attribution of the potterwork of the Nicosia amphora to Nikosthenes as 'highly doubtful'; Beazley 1954, 102; *ABV* 109.28; Tosto 1999, 150, n. 664, and 165.

<sup>911</sup> Tosto 1999, 150.

<sup>912</sup> Tosto 1999, 88.

<sup>912a</sup> In an email of 30 August 2010 Heide Mommsen asked my opinion about her proposed attribution of Rome, Villa Giulia 74981 to the BMN Painter. After I agreed with her attribution, she kindly gave me permission to include her new attribution in my catalogue as **250bis** (pl. 72d).

<sup>913</sup> *Para* 107.19, 'little-master (lip-cup)?'.

<sup>914</sup> Besides amphorae, oinochoai and a hydria, the BMN Painter's work includes a Siana cup (*ABV* 227.13) and kantharos, Gravisca II 7766, recently attributed by H. Mommsen, in N. Kreutz/B. Schweizer eds., *Tekmeria. Archäologische Zeugnisse in ihrer politischen und kulturhistorischen Dimension. Beiträge für Werner Gauer*, Münster 2006, 220, n. 58. For the BMN Painter see *Dev*<sup>2</sup> 67; *ABV* 226-28; *Para* 106-7; Boardman 1974, 64-65; Haldenstein 1982, 120-23; *Add*<sup>2</sup> 59; Tosto 1999, *passim*.

<sup>915</sup> *ABV* 226.1; Tosto 1999, no. 135, pls. 132-33.

<sup>916</sup> Cf. n. 791.

<sup>917</sup> For the Amasis Painter's amphora, London B 191, see Bothmer 1985, 122, no. 22; see *ibid.*, 119-121, no. 21, for similar wrestlers on the neck.

<sup>918</sup> Cf. Bothmer 1985, 198, 239; Isler 1994, 111; Tosto 1999, 106.

<sup>919</sup> *ABV* 189. M.G. Marzi Costagli attributes a lip-cup, Florence 98813, to the vicinity of the Centaur Painter, the BMN Painter and her Painter of the Pierides lip-cup (Marzi Costagli 1981, 15; for the Pierides lip-cup see Maffre 1971, 638-40, fig. 5).

<sup>920</sup> Villard 1953, 66, no. 18; *ABV* 227.16.

<sup>921</sup> Villard attributed also **692** to the Centaur Painter, as accepted by Beazley.

<sup>922</sup> For Anakles and the Anakles Painter see Beazley 1932, 169, 183, 190, 199; *ABV* 159; *Para* 67; Haldenstein 1982, 129-31; *Add*<sup>2</sup> 46; Tosto 1999, 3-4, 9, 143, 148-49, 174-76, 181, 186-87, 198, 201, 238; *KLA* I, 36 (K. Zimmermann). Anakles' work includes also a black-glazed cup in Tarquinia (Monterozzi 3048, Lerici 2), signed

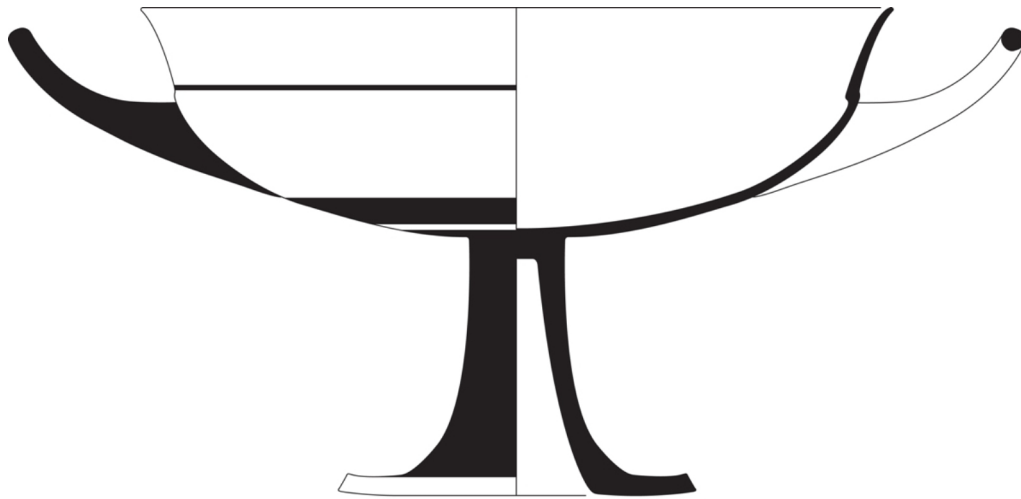


Fig. 88a. Profile drawing of **236** (1:3).

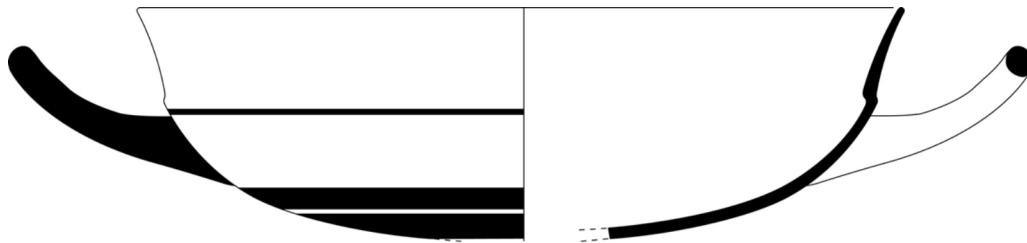


Fig. 88b. Profile drawing of **241** (1:3).

## 9.1 EPITIMOS, EPITIMOS PAINTER, c. 550/35 BC (nos. 236-42; figs. 78g-j, 88-93; pls. 67-70c)

### Shape and dimensions

As stated above, all the following lip-cups, whether provided with the *epoiesen*-signature of Epitimos or not, are here considered his potterwork (figs. 88a-b). They are *large* (**240**, **242-43**), *extra large* (**236**, **239**) or *extremely large* (**237-38**, **241**).<sup>923</sup> In his earliest period, the bowls are *extra shallow* (**236**) or *shallow* (**237-38**), and the stems *high* (**237**) or *extra high* (**236**, **239**). In the next phase, **240** has an *extra deep* bowl and *low* foot. The bowl and foot of the latest known lip-cup of Epitimos are *medium* (**243**).

Five of the eight lip-cups by the potter Epitimos have diameters of 29.8cm (**235**, **238**) or 30.4cm (**237-38**, **241**) and are therefore amongst the largest extant examples in Athenian black-figure.<sup>924</sup> They are heavy, thick-walled cups which have a ridge on the exterior and a sharply offset lip.<sup>925</sup> The handles are thick (the thinner ones of **238** being modern). Only the Malibu cup (**237**) shows a fillet around the top of the stem. The feet are sturdy, as suits such heavily-shaped cups, and the standing surfaces are perfectly flat.

The smaller lip-cups (**240**, **242-43**), dating from Epitimos' later period, are similarly shaped; for example, **243** closely resembles **239**. The bowls of the smaller cups are relatively deeper.

---

under the handles, which has been compared to a black-glazed cup by Nikosthenes (Rasmussen 1979, 51, pl. 51, figs. 352-53; Tosto 1999, 143).

<sup>923</sup> The potterwork of **243**, though unsigned, is attributed to Epitimos. The painting will be discussed below in the section on the Manner of the Epitimos Painter.

<sup>924</sup> Three other lip-cups are known to have diameters of more than 29.0cm: two early examples in Florence, V 34 and 34bis (Iozzo 2006, 128-29, pl. IX.1-4), and Tarquinia RC 4194 (Pierro 1984, 122-25, no. 11, pls. XLI, XLII). A fragment assigned to the Tleson Painter (**291**), found on the Acropolis in Athens, belonged also to a very large lip-cup, but an estimate of the diameter is not available.

<sup>925</sup> The wall of the Copenhagen cup is somewhat thinner than the others.

Date	H.	D.	foot	Bowl
550/45	19.1	30.2	0.51	0.31
545/35	16.3	25.9	0.44	0.37
c. 535	16.8	24.8	0.45	0.36

Chart 19. Average absolute and relative dimensions of Epitimos' lip-cups.

### Inscriptions

The Epitimos Painter employed a variety of inscriptions: *epoiesen*, *chaire*, nonsensical, imitation and labelling. On **236** a name inscribed on the crest identifies the helmeted man as the giant Enkelados (fig. 78g).

The *epoiesen*-signatures (one side of **236** and both sides of **237-38**) employ the standard formula ΕΠΙΤΙΜΟΣΕΠΟΙΕΣΕΝ, without separation of the words (fig. 89a). The opposite side of **236** bears the inscription ΧΑΙΠΕΚΑΙΠΙΕΙΣ, which may be incomplete because a small fragment is missing after the sigma (fig. 89b). If another letter followed, an upsilon seems most likely, as stated by Beazley.<sup>926</sup> Moreover, the *chaire*-inscription on one side of the Epitimos Painter's cup in Karlsruhe (**239**) preserves a small part of a letter, possibly upsilon, after the sigma, which makes it seem more likely that the inscription of **236** ended similarly. On the other hand, the inscription may well be complete because the same formula, definitely ending with sigma, appears twice on a band-cup in Munich.<sup>927</sup> The partial *chaire*-inscription on the other side of **239** is the so-called merchant's formula, intended to urge customers to buy the cup.<sup>928</sup>

Another *chaire*-inscription, seen in the tondo of **242** (pl. 70c), ends also with sigma, but as on **236** a small section is missing beside it, which leads Mommsen to propose that an upsilon needs to be added.<sup>929</sup> In this case, the addition seems appropriate, as the sigma is preceded by a word-divider of two dots: ΧΑΙΠΕ:Σ[Y].

The incomplete, retrograde inscription in the tondo of **242** (pl. 70c), preserving ΣΤΕ[.....]Α, may name the boy as Stesagoras, like the inscription on the Epitimos Painter's pyxis.<sup>930</sup> Nonsensical inscriptions mark the tondo of **239** and the exterior of **241**. In my opinion, the inscriptions in the tondo of **240** (pl. 70b) are also nonsensical, although Kunisch regards them as labels naming the courting couple.<sup>931</sup> The use of qoppa in **240** is particularly interesting because the form fell largely into disuse after the mid-sixth century and is met afterwards on only a few little-masters.<sup>932</sup> The exterior of **240** bears imitation inscriptions.

<sup>926</sup> Para 48. Likewise, Wachter 2003, 164, no. 98; Cohen 2006, 164. K. F. Johansen considered it an error by the painter (1960, 131; 1963, *CVA* 8, p. 253).

<sup>927</sup> Munich 2186 (Fellmann 1989, pl. 54.9-12), which is no. 88 in Wachter 2003, 162. The use of the form ΠΙΕΙΣ has not yet been convincingly explained; repeated on both sides of the same cup, it seems unlikely to be a writing error. K.F. Johansen concluded (1960, 132, n. 3) that the analogy with the final sigma in the imperatives δός, θές, σχές, cautiously proposed by P. Kretschmer (1894, 195-96) is not really helpful. The writer may have been confused, since the second-person singular form often ends with a sigma, e.g., the present indicative of πίνειν. For the form πίει see n. 121.

<sup>928</sup> On this formula see Blatter 1973, 1975; Wachter 2003, 168-70, nos. 121-31.

<sup>929</sup> Mommsen 2002a, 37.

<sup>930</sup> Mommsen 2002a, 37, with pl. 8.2 for the inscription on the pyxis. To judge from the partial inscription, her suggestion that the name reads Stesagoras seems more acceptable than Cahn's restoration of the *kalos* name Stesias, which appears on three Group E amphorae (*ABV* 670). Since the spot next to the restored area indeed preserves part of a letter, Stesias would be too short to fill the available space, whereas Stesagoras fits perfectly, the letter then being the final alpha of ΣΤΕΣΑΓΟΡΑ.

<sup>931</sup> N. Kunisch 2005, *CVA* 1, p. 63.

<sup>932</sup> Cf. Kretschmer 1894, 100-1; Beazley/Payne 1929, 258; Immerwahr 1990, 155, who mentions lip-cup **241** (Epitimos Painter), band-cup **256** (signed by Nikosthenes and Anakles), and two unattributed lip-cups, Munich 2148 (Fellmann 1988, pl. 26.1-5) and Würzburg H 5036 (F. Hölscher 1975, *CVA* 1, pl. 40.3-4). Lip-cup **240** was probably unknown to Immerwahr.

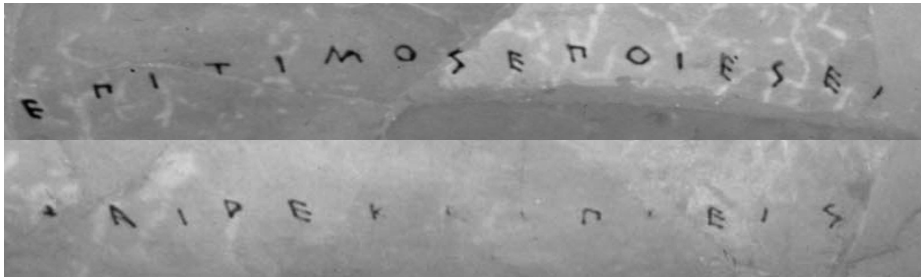


Fig. 89a-b. *Epoiesen* and *chaire*-inscriptions of **236**.

### Interior decoration

The tondo borders of **236** and **237** consist of red-and-black tongues and, around the outside, a dot-band;<sup>933</sup> in **237** the number of tongues is uneven, so that the first black tongue meets the last, just below the feet of the female behind Zeus' seat (pl. 68d). In the tondos of the Epitimos Painter's other cups, the outer dotted band has been omitted. Inside **242**, the tongues are not surrounded by the usual scalloped circle.<sup>934</sup> The relative sizes of the medallions hover around the limit between *medium* and *large* (0.53-0.56).

### Mythological subjects

The tondo of the Malibu cup (**237**, pl. 68d) shows a small assembly of gods: Zeus, seated on a *diphros*, faces a female, also seated on a *diphros*, who perhaps represents Hera. Standing between them is Hermes, bare-footed, with *petasos* and *kerykeion*. He stands turned towards the goddess, but looks round at Zeus. Behind Zeus, there remains a bit of another female, sometimes identified as Hebe, the child of Zeus and Hera, because of the figure's small size. As Clark observes, the seated goddess gestures with both hands, as if speaking.<sup>935</sup> Interaction is also suggested by the poses of the right and left arms of Zeus and Hermes, respectively. Is a heated debate going on or are the husband and wife involved in a quarrel? Perhaps the fighting-cocks in the exergue symbolize or imitate the confrontation.<sup>936</sup> As remarked in chapter four, the tondos of Athenian black-figure lip-cups rarely have an exergue.<sup>937</sup>

Cup **239** (pl. 70a), in Karlsruhe, illustrates the only known Athenian representation of Apollo as 'Lord of the bow', between lions.<sup>938</sup> T.H. Carpenter points out that apart from Dionysos in the gigantomachy and Herakles with the Nemean lion, none of the mythological themes which occur regularly in Athenian black-figure shows gods and lions together.<sup>939</sup> In the first publication of this cup, J. Thimme suggested that the painter may have borrowed elements from the Apollo cult in Lydia, the region to which the name of the painter Lydos refers.<sup>940</sup>

However, H.A. Cahn has demonstrated that an association exists between Apollo and lions, of which the Karlsruhe cup is an early Athenian black-figure example.<sup>941</sup> Moreover, Tiverios identifies

<sup>933</sup> Similarly, the border of two cups by the Archikles Painter, **108** and possibly **107** (pl. 33c-d). This differs from a border with two dotted bands, **1**, **2** and **34-35**, **133**, **210** (pls. 3a-b, 10c-d, 43c, 60a); **27** (pl. 9c) shows a single dotted band within the tongues (for this, see also the fragmentary **284**, pl. 81e).

<sup>934</sup> For this feature see nn. 496-99.

<sup>935</sup> *CVA* Malibu 2, 48. Zeus and Hera, each seated on a *diphros*, have also been recognized on the eye-cup Tarquinia 569 (G. Jacopi 1956, *CVA* 2, pl. 40.5), although the identification is rather uncertain and flanking figures are not present.

<sup>936</sup> Boardman cites the paired struggles on a plate in Oxford (1934.333) representing a cockfight in the exergue and, above, Herakles and Apollo fighting over the deer (Boardman 1972, 57).

<sup>937</sup> For exergues and ground lines in the tondos of Siana and little-master cups see nn. 502-5.

<sup>938</sup> In *LIMC* II (1984) 222, W. Lambrinoudakis calls it a representation of Apollo as 'Herrn der Tiere', which is a confusing term, as the figure differs quite a bit from Artemis as 'Herrin der Tiere' (*Potnia Theron*).

<sup>939</sup> Carpenter 1986, 66, n. 47.

<sup>940</sup> If so, this would not necessarily mean that **239** was decorated by Lydos himself; for instance, he may have been the source of the subject, which was later adopted by one of his companions, that is, the Epitimos Painter.

<sup>941</sup> H.A. Cahn, *Die Löwen des Apollon*, *MusHelv* 7 (1950) 185-99.

the frontal figure depicted on an amphora, in a shrine with a lion on the roof as Apollo.<sup>942</sup> Previously, this figure was usually described as Artemis or Kybele.<sup>943</sup> H.A. Shapiro agrees with Tiverios and notes that the London amphora, which can be dated 540/30 BC, might commemorate the building of the temple of Apollo Pythios, which is ascribed to Peisistratos.<sup>944</sup>

### Non-mythological subjects

The interior of the Copenhagen and Bochum cups (**236**, **240**, pls. 68c, 70b) depict homoerotic courting.<sup>945</sup> In contrast to the courting scenes we have encountered so far, the activity has here nearly reached the final phase, when the figures are closely interlocked and intercrural ‘intercourse’ may take place, as the *erastes* usually bends forward, leaning against the *eromenos*.<sup>946</sup> In **236** and **240** the *erastes* and *eromenos* look at one another.<sup>947</sup>

In **236** (pl. 68c), the *eromenos* holds his right arm around the *erastes*, with his fingers visible on the latter’s shoulder. With his left hand, the *erastes* grasps the left arm of the *eromenos*, who has long hair, tied back, like the left-hand dancer. In **240** (pl. 70b), the *erastes* is instead on the right side and puts his right arm around the *eromenos*’ shoulder, where his fingers are seen. His left hand grasps the right arm of the *eromenos*. Running hounds rather than dancers flank the couple. Very probably, they refer to the hunt, as seems even clearer in the tondo of another lip-cup where a dog chases a frightened hare around a courting couple.<sup>948</sup>

The tondo of **238** (pl. 68e) illustrates a dismounting warrior accompanied by a mounted squire. The subject of a warrior riding out to the battlefield with a squire became popular in the middle of the sixth century.<sup>949</sup> Between 560 and 550 BC, the Red-black Painter portrayed a dismounting or dismounted warrior alongside a mounted squire at least three times.<sup>950</sup> The theme recurs on an amphora by the Amasis Painter and a merrythought cup in the Vatican, both of which can be dated c. 545 BC.<sup>951</sup>

In details, the Red-black Painter’s representations differ from those by the Epitimos Painter and BMN Painter (**248**, pl. 71c), although they have much in common. In the latter two versions, the dismounting warrior grasps the horse’s mane or forelock and wears a helmet with ears (**238**, pl. 68e) or with ears and horns (**248**); also the helmet of one of the Red-black Painter’s dismounting warriors is provided with ears.<sup>952</sup> In the Epitimos Painter’s tondo the warrior’s toes barely touch the ground, whereas the Red-black Painter and BMN Painter showed the warrior when he had nearly or

<sup>942</sup> London B 49; Tiverios 1976, 116, n. 357. C. Bauchhenss-Thürle, *Der Mythos von Telephos in der antiken Bildkunst*, Würzburg 1971, 100, n. 49, also thought of Apollo. For the London amphora see Boardman, ‘Leainia’, in *Enthousiasmos*, 93-96.

<sup>943</sup> E.g., *ABV* 326; G.M.A. Richter, *Perspective in Greek and Roman Art*, London/New York 1970, 18.

<sup>944</sup> Shapiro 1989, 59-60.

<sup>945</sup> For the subject and other representations inside lip-cups and Siana cups see nn. 138-44. P. Kunisch has attributed **240** to the Epitimos Painter, without giving his reasons, though I am convinced he is right. In addition to the shape, which is indicative of the potter Epitimos, the style and composition of **240** can best be compared to **239**. The style of **240** is slightly less detailed than of **239** (compare the feet of Apollo with those of the courting couple), but the overall impression as well as traits like the faces and ear incising point to the same painter; the differences may result from the slightly later manufacture of **240**. Cf. also **241**, which this author attributes to the Epitimos Painter.

<sup>946</sup> E.g., Berlin F 1773 (Johansen 1960, 135, fig. 14), the so-called position γ.

<sup>947</sup> Similarly, a lekythos assigned to the Gela Painter (Christie’s New York, 18 December 1998, no. 80).

<sup>948</sup> Paris, Louvre F 85bis (F. Pottier 1933, *CVA* 8, pl. 79.6).

<sup>949</sup> Cf. H. Metzger/D. van Berchem, in M. Rohde-Liegle et al., *Gestalt und Geschichte: Festschrift Karl Schefold*, *AntK Beiheft* 4 (1967) 155. For an early example inside a lip-cup see **108** (Archikles Painter, pl. 33d).

<sup>950</sup> Brijder 2000, pls. 183a-b, 185b. Dismounted warriors running alongside mounted squires were earlier depicted by the C Painter on a lekanis lid (c. 570/65 BC; Brijder 2000, 582, n. 116; idem 2005, 251, fig. 6; Cassani 2009, 24-25). Dismounted warriors lead their horses on a Siana cup of the C Painter, London B 380 (Brijder 2005, 248, fig. 2).

<sup>951</sup> London B 191 (Bothmer 1985, 122, no. 22) and Vatican 369 (Albizzati 1925-39, 153-54, figs. 93-94).

<sup>952</sup> Warsaw, NM 138536 (Brijder 2000, pl. 185b). For helmets with ears or horns see Brijder 1991b, 432.



completely dismounted.<sup>953</sup> The Epitimos Painter's squire wears a felt cap with long side flaps, which differs slightly from those worn by the squires in the Red-black Painter's cup in the Cahn collection (HC 1474) and the merrythought cup in the Vatican.

In all instances, the horse faces left and the central figure is a warrior who carries a large, round shield and, except for the representation by the Amasis Painter, a pair of spears. Tosto states that 'such a degree of compositional and iconographical uniformity in depictions of five painters ranging over some twenty years strongly implies that the imagery was fixed and widely known.'<sup>954</sup> The shield device of the Epitimos Painter's warrior in New York is a race-cart (**238**), the type depicted on a panathenaic amphora in London.<sup>955</sup>

In the tondo of **242** (pl. 70c) a nude youth leads a void horse.<sup>956</sup> Mommsen discusses the few depictions of horses being led one by one in procession, together with a racing chariot.<sup>957</sup> She concludes that neither an iconographical tradition nor a fixed ceremony can be identified. Most likely, the painters were inspired by individual, contemporaneous victory celebrations. An inscription demonstrates that the latter applies definitely to the pyxis from Myrrhinous (Attica), which Mommsen gave to the same painter as **242**, that is, the Epitimos Painter.<sup>958</sup> It mentions Stesagoras, who is historically documented, as is the famous team of horses of his father Kimon I, which won three races at the Olympic Games.<sup>959</sup>

Very probably the name Stesagoras is also inscribed in the tondo of **242**. If so, the subject could be a younger Stesagoras (notice the figure's small size and long hair) leading one of his father's famous horses. But it is unclear whether the Epitimos Painter's tondo portrays a jockey who is about to mount the horse or, as on the pyxis, an extract from a victory procession.<sup>960</sup> An objection to the latter theory might be that, in the historical record, the earliest victory of Kimon's horses took place in 536 BC. Only a few lip-cup tondos have comparable representations; one in New Zealand is compositionally closest to **242**.<sup>961</sup>

## Exterior decoration

### Mythological subjects

Either side of cup **236** (fig. 78g-h; pl. 67a-b), in Copenhagen, depicts a profile, outline head of Athena or Enkelados, with large nose and frontal shoulders. Athena holds a spear in her raised right hand. The helmeted giant Enkelados, identified by an inscription on the crest, holds two fingers in the *ankylè*, preparing to throw his spear. Athena wears a high-crested Attic helmet without cheek-guards,

---

<sup>953</sup> In the Warsaw cup of the Red-black Painter and the Boston cup of the BMN Painter (**248**) the warriors' toes touch the ground. In the tondo in the Cahn coll., HC 1474 (Brijder 2000, pl. 183a), the preserved leg of the warrior seems to indicate that he is running alongside the horses. On an amphora of the Amasis Painter, London B 191 (see n. 951), the warrior's feet are well above the ground (Bothmer 1985, 122, no. 22).

<sup>954</sup> Tosto 1999, 151-52.

<sup>955</sup> London B 131 (A. Smith 1925, *CVA* 1, pl. 2b).

<sup>956</sup> The scene has been poorly preserved and, in a large section, repainted (roughly from under the arm of the youth down), which explains why the left leg is missing and, e.g., the incising of the genitals is too high).

<sup>957</sup> Mommsen 2002a.

<sup>958</sup> Mommsen (2002a, 37) points out many resemblances between the drawing of these two vessels as well as that of other cups by the Epitimos Painter and the oinochoe signed by Kolchos, especially the chariot of the latter. A krater fragment, Entella E 1101 (M. de Cesare, *Immagini greche nella Sicilia 'elima'*, in Panvini/Giudice 2005, 113-28, pl. III.4), depicts a very similar chariot wheel, but too little remains to attribute it to the same painter; its chariot pole is not incised, however.

<sup>959</sup> Mommsen links the pyxis to the first victory of Kimon's team of horses at the Olympic Games of 536 BC (Mommsen 2002a, 36-37).

<sup>960</sup> On the pyxis the youths leading the horses walk in front of them. In the tondo the walking youth may have been placed beside the horse due to the limitation of space.

<sup>961</sup> Dunedin, Otago Museum OMD E 39.106 (J.R. Green 1979, *CVA* 1, pl. 27.5-7). In two other cases the youth is overlapped by the horse: London, market (Sotheby's, 11 December 1989, no. 87; previously, Sotheby's London, 14-15 December 1981, no. 374) and Olbia (A.S. Rusjaeva, *Ol'vija i ee okrug*, Kiev 1986, 32, fig. 1).

resembling a skull cap.<sup>962</sup> Like the female on **238** (fig. 78j; pl. 68b), she wears a metal, zigzag necklace; she also has a snake bracelet on her raised wrist, similar to the one seen on Sakonides' outline bust of Athena on lip-cup **172** (pl. 50c).<sup>963</sup> As remarked above, in reference to **172** by Sakonides, both painters show the goddess from behind, as the spear, held up in her right hand, passes behind her head.

Athena's opponent is equipped with a Corinthian helmet, of which the nose-guard has apparently been omitted. Athena and Enkelados each bear a shield with a three-dimensional device: snake protome or satyr's head, respectively. The opponents are extracted from the gigantomachy, which was first depicted in Athenian black-figure around 560 BC and later became a popular theme.<sup>964</sup> Most often, Athena faces right in the full-scale illustrations, but under the influence of the figures of the goddess on Panathenaic amphorae, she may occasionally face left, as seen on Epitimos Painter's **236** and Sakonides' **172**.

Male and female outline heads in profile recur on the painter's New York cup (**238**, fig. 78i-j; pl. 68a-b). The moustached and bearded man can be recognized as Dionysos by his ivy-wreath. The woman on the opposite side wears her hair in a netted sakkos and has a metal zigzag necklace, similar to that of Athena on **236**; unlike her, she is not wearing an earring.<sup>965</sup> Due to the absence of either attribute or label, the woman can not be definitely identified. Her association with Dionysos, however, brings to mind his wife Ariadne, his mother Semele or even Aphrodite (as on the François krater). The proto-A cup by the Kallis Painter in Naples, mentioned in the introduction to this chapter, depicts, on one side, the profile heads of Dionysos and Semele, each identified by an inscription.<sup>966</sup> The other side of the cup shows the profile heads of Dionysos and three maenads. The maenad opposite Dionysos wears a sakkos, although this single parallel is insufficient to identify the woman of the New York cup (**238**) as a maenad.

### Non-mythological subjects

The poorly preserved Malibu cup (**237**, pl. 67c-d) illustrates, on each side of the lip, a mounted horseman with a void horse alongside. In contrast to the possible representation of an *amphippos* in the tondo of a lip-cup by the Painter of Louvre F 51 in Chiusi (**117**, pl. 37d), this horseman is nude, which indicates more probably a rider in an equestrian event rather than a cavalryman. Perhaps the picture depicts a squire learning to control two horses, as is required of him when attending the horse of a hoplite who goes into battle.

A pair of runners appears on each side of the Karlsruhe cup (**239**, pl. 69a-b). Several lip-cups depict the same subject,<sup>967</sup> sometimes the frontrunner looks round.<sup>968</sup> On one lip-cup, nude youths run towards one another.<sup>969</sup>

<sup>962</sup> Athena is equipped with this type of helmet on Panathenaic amphorae until c. 530 BC (Bentz 1998, 47; e.g., pls. 1-2, 5-7, 9) and in some gigantomachies, e.g., Vatican 365 (Painter of Vatican 365; Vian 1951, pl. XXVII, no. 123; BAPD no. 745 with clear photos). On Athenian black-figure amphorae it is also worn by the cult statue of Athena in Troy, the Palladion, where Cassandra is being attacked by Ajax, e.g., Geneva HR 84, New York, 41.162.143, Würzburg L 249 (J. B. Connelly, *Narrative and Image in Attic Vase Painting*, Ajax and Cassandra at the Trojan Palladion, in P. J. Holliday, *Narrative and Event in Ancient Art*, Cambridge 1993, 88-129, figs. 36-38). The curl on Athena's forehead on **236** (fig. 78h) seems to depict a lock of hair rather than a helmet ornament, as it is without parallel on other Attic helmets; cf. a later Panathenaic amphora, Warsaw, NM 198605 (Bentz 1998, pl. 2), showing a lock of hair emerging from under the helmet.

<sup>963</sup> Such a bracelet is commonly worn by Athena on Panathenaic amphorae, e.g., Bentz 1998, pls. 6, 7 13, 15, 17, 19, 21-23, 25.

<sup>964</sup> Vian 1951, 38ff., nos. 104ff.; Moore 1979a and b; Carpenter 1991, 74-75; Schefold 1992, 55-67.

<sup>965</sup> For female heads with sakkos see **170**, **191**, **197** (pls. 50b, 54c, 56b).

<sup>966</sup> Naples, Stg. 172 (*ABV* 203.1; Cassani 2009, 31).

<sup>967</sup> Athens, NM Acropolis 1585 (Graef/Langlotz, 169, not ill.), Gela 40338 (Panvini/Giudice 2004, 412, no. pC9), Ghent 8 (Vanhove 1993, 106, no. 49), Palermo (I. Tamburello, *Due piccole coppe da Palermo*, *SicArch* 4 [1971] 47-49, figs. 4-5), Ras El Bassit (P. Courbin, *Ras el Bassit, Al Mina et Tell Sukas*, *RA* 1974, 175-76, fig. 3), Rome, VG 50682 (Mingazzini 1930, no. 605, pls. XCI, 7, and XCIV, 7).

<sup>968</sup> Bochum S 166 (N. Kunisch 2005, *CVA* 1, pls. 54.3-4, 57.10), Munich 2159 and M 1096 (Fellmann 1988, pl. 29.1-9), Paris, market (Galerie Mythes et Légendes, March 2010; not previously published), Vatican 35312

On each side of the lip-cup in Paris (**241**, pl. 69c-d) two squatting, nude males hold cocks in their arms, just before the cockfight is to begin.<sup>970</sup> A band-cup in Boston features paired figures of a bearded man and youth who also hold cocks; the hen seated between two pairs is meant to excite the cocks.<sup>971</sup> As is well-known, a fighting-cock was a popular gift from an *erastes* to an *eromenos*.<sup>972</sup> It seems therefore significant that the pairs on the Boston band-cup consist of a bearded man and youth, like homoerotic courting couples. The Paris cup (**241**), however, presents an unusual twist: on one side both figures are bearded (pl. 69d). But the Epitimos Painter may have simply made a mistake because the figure on the right has the long hair of a youth, like his counterpart on the cup's opposite side. Most probably, the incised beard is, so to speak, a slip of the pen.<sup>973</sup>

## Ornaments

The handle-ornaments of the Epitimos Painter are especially noteworthy: he employed not only the usual palmette, but also lion, sphinx or human. The human figures at the handles of **236**, in Copenhagen, are remarkable because they interact with one another (fig. 90a-d). Only one other lip-cup is known which has human figures at the handles, that is, horsemen; they are turned towards the handles and have a simply decorative function.<sup>974</sup>

Horsemen appear also on the side of the Copenhagen cup which shows Athena: the mounted bowman on the right (fig. 90b) charges towards the centre aiming his arrow at his seemingly unsuspecting, unarmed opponent beside the opposite handle (fig. 90a), who moves in from the left.

On the other side of the cup, two booted peltasts attack one another, a Greek (fig. 90c) and a barbarian, possibly Scythian (fig. 90d).<sup>975</sup> Each peltast carries a shield made of wattled twigs over his left arm. The Greek's shield has a spear stuck in it, and a spear is depicted on the point of striking the barbarian's shield. They are preparing for the next throw, the right man being nearly ready. According to F. Johansen and J. Best, the right-hand peltast has a small, pointy beard (goatee?), although the detail is barely discernible.<sup>976</sup> The incised pattern of his chitoniskos is repeated on that of the mounted bowman on the cup's opposite side; therefore he too may represent a barbarian.

The rampant sphinxes at the handles of **237** have been poorly preserved (fig. 91a-b). Turned towards the handles, they raise their forelegs high and look round towards the centre. Their pose is most closely paralleled by the sphinxes on a lip-cup signed by Thopheithides, from Gravisca, although their forelegs are not as high.<sup>977</sup> Occasionally, sphinxes stand at the handles of little-masters, but more often they are seated.<sup>978</sup>

---

(Iozzo 2002, 149, no. 199, pl. XCII). The head of the front-runner is missing on a fragment from Gravisca (Iacobazzi 2004, 102, no. 159). The mentioned Paris market cup is close in style to a cup on loan to Zurich University, L 1214; H.P. Isler (Isler 2009, pl. X.16) may be right to describe the two nude figures on each side as dancers, although on one side their posture closely imitates a pair of runners.

<sup>969</sup> Nicosia C 1038 (Flourentzos 1992, 153, pls. XXXIX, XLII).

<sup>970</sup> This unsigned cup is attributed by the author to the potter Epitimos, based on the shape, and to the Epitimos Painter, based on the painting style, which is closest to that of cups **239-40**, in Karlsruhe and Bochum, as well as on the type of handle-palmette.

<sup>971</sup> Boston 63.4 (True 1978, pl. 99.1-3). On the shoulder of an amphora in Boston (93.273; H. Hoffmann 1973, *CVA* 1, pl. 31) the cockfight has already started and squatting youths hold the hens in their arms. See also the hen between fighting-cocks on **88** by the Painter of London B 425 (pl. 26c-e).

<sup>972</sup> On the social, symbolic and erotic aspects of the cock/cockfight see Bruneau 1965; Hoffmann 1974; Koch-Harnack 1983, 97-105; Csapo 1993.

<sup>973</sup> A similar mistake is seen on the fifth runner of **525** by the Centaur Painter (pl. 131a): a beard has been incised but not coloured red.

<sup>974</sup> Athens, NM Acropolis 1609 (Graef/Langlotz, 171, pl. 82).

<sup>975</sup> They are not attacking the giant Enkelados, as Haldenstein suspects (Haldenstein 1982, 82). J. Best (1969, 6) states that the pointy, flapped Scythian cap, in the absence of other characteristic Scythian garments, is not necessarily indicative of a Scythian, but may more generally identify the man as a barbarian from the north.

<sup>976</sup> Johansen 1960, 142, n. 39, regarding it as characteristic of Thracians; Best, 1969, 6.

<sup>977</sup> Iacobazzi 2004, 81-82, no. 113; here in the appendix to the catalogue, **712**.

<sup>978</sup> For lists of sphinxes in various poses at handles see nn. 483-84, in reference to the standing sphinxes of **110** (pl. 34a-b).



Fig. 90a-b. Figured handle-ornaments on side A of 236.



Fig. 90c-d. Figured handle-ornaments on side B of 236.

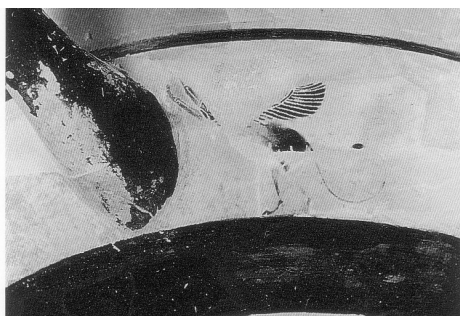
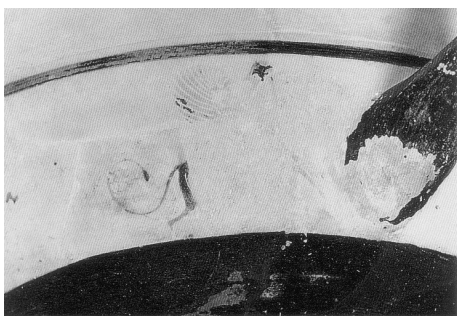


Fig. 91a-b. Figured handle-ornaments of 237.



Fig. 92a-b. Figured handle-ornament of 238.

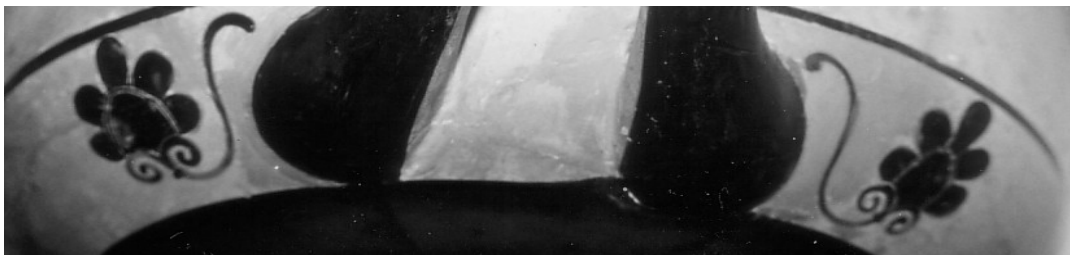


Fig. 93. Palmettes of 241.

Facing centre, the lions of the New York cup (**238**, fig. 92a-b) crouch forward, ready to spring and attack. With S-shaped tails, they resemble closely the lions in the Karlsruhe tondo (**239**, pl. 70a) and those in the lower frieze of the oinochoe in Berlin signed by the potter Kolchos and possibly painted by the Epitimos Painter.<sup>979</sup> The lions at the handles of only two other cups, both by the Amasis Painter, are known to face centre: band-cup **221** (pl. 63a-b) and a Siana cup.<sup>980</sup>

Two other cups of the Epitimos Painter (**239**, **241**) have handle-palmettes, consisting of five leaves. The leaves are loosely separated, the central one being slightly elongated; on **239** the leaves are red and black; on **241** the leaves are larger, more rounded and only the central leaf seems to be red (fig. 93).<sup>981</sup> Cups **240** and **242** are not provided with handle-ornaments.

One cup has concentric rings under the foot (**239**), which seem a relic of earlier Gordion cups and lip-cups. In shape, however, the foot conforms completely to the canonical lip-cup type.

### Epitimos Painter or Lydos

Now that the cups of the Epitimos Painter have been examined, a few words must be said about his association with Lydos. There can be no doubt that he was familiar with the work of Lydos. In fact, many details are so close that it is often difficult to tell the painters apart.<sup>982</sup> However, the most resemblance is found on the oinochoe Berlin F 1732, which has often been considered a late, mannered work of Lydos himself, but perhaps should, as Beazley suggested, be separated from Lydos and grouped with the Epitimos Painter's cups.<sup>983</sup> Furthermore, the more recent attributions make it apparent that the Epitimos Painter underwent a distinctive stylistic development which was closely related to Lydos only at first and which over the years became less detailed and refined.<sup>984</sup> In my opinion, the most convincing explanation for the similarities is that the Epitimos Painter learnt his craft from Lydos.

### Provenance and chronology

Cups **238** and **241** have been discovered in Vulci. Unfortunately, the provenances of all the other cups are unknown. Similarly, the excavation data of the Vulci cups have not been recorded. Therefore the chronology depends entirely on stylistic criteria.

In shape, none of the cups exhibits any traits of type B Gordion cups or the earliest lip-cups. In painting, on the other hand, certain old-fashioned features are seen, such as concentric circles under the foot of **239**, use of interior and exterior decoration (so-called LIO type) and tondo borders consisting of tongues and dotted bands.<sup>985</sup> The combination of the standard lip-cup shape with early

<sup>979</sup> Berlin F 1732 (Tiverios 1976, pls. 57-59). The similarities between the chariots of the oinochoe and the pyxis that H. Mommsen attributed to the Epitimos Painter (Mommsen 2002a, pl. 8.1) may provide further reason to connect the oinochoe with the Epitimos Painter. Cf. n. 894.

<sup>980</sup> Siana cup Paris, Louvre CA 2918 (Brijder 2000, pl. 193c-d). For animals acting as handle-ornaments on lip- and band-cups see n. 485.

<sup>981</sup> The colours of **241** have faded. Close parallels to the palmettes of **239** are found on **243** (Manner of the Epitimos Painter); cf. those of **241** with an unattributed band-cup, Atlanta 1990.4.1 (Palladion, Zürich 1976, no. 21).

<sup>982</sup> Cf., e.g., the knee incisions of the males in the tondo of **236** to those on a psykter-amphora and krater of Lydos, London B 148 and New York 31.11.11 (Tiverios 1976, pls. 52b, 54a).

<sup>983</sup> *Para* 48. Tiverios considers it late work of Lydos, dated shortly before 540 to about 535 BC (Tiverios 1976, p. 85). Within the work of the Epitimos Painter, a date of c. 540 BC seems most appropriate.

<sup>984</sup> N. Kunisch probably hints at this as well when he mentions the new attributions possibly leading to a *communis opinio* for separation of the two individuals (*CVA* Bochum 1, p. 63). Thus also A.J. Clark, who points to the non-Lydan exteriors of **237** and **239** (1990, 49). Furthermore, Beazley regarded the profile heads of **236** and **238** as unworthy of Lydos (*Para* 48).

<sup>985</sup> The foot of **239** is the only canonical foot of a lip-cup which has circles underneath. As discussed in preceding chapters, rings sometimes mark the undersides of the feet of lip-cups which are (slightly) trumpet-shaped and have wide stems like the foot of a type B Gordion cup.

decorative features of the 550s BC, which reflect a somewhat old-fashioned approach on the part of the painter, suggests that he began his career around the middle of the century.<sup>986</sup>

The figured handle-ornaments are probably indicative of the painter's earliest period. The peltasts and horsemen of the Copenhagen cup (**236**) are the finest and were even carefully portrayed as interacting. The lions and sphinxes come later, followed by the palmettes (**236**, **237-39**, **241**). Cup **242**, where the tondo lacks the scalloped outer ring, may be considered the latest; its exterior is completely plain.

If Mommsen's completion of the inscription in the tondo of **242** is correct, as seems very likely judging from the name written on the Epitimos Painter's pyxis and the available space for the missing letters, we have a fairly reliable date for this cup. Mommsen shows convincingly that the Epitimos Painter's pyxis, inscribed with the name Stesagoras, most probably celebrates the victory of the depicted team of horses at the Olympic Games of 536 BC. The Stesagoras in the tondo of **242** is depicted at a younger age, as a teenager, who was born between 560 and 555 BC.<sup>987</sup> All this suggests that **242** was manufactured about 540 BC. In short, the lip-cups of the Epitimos Painter, as is widely accepted, date between c.550 and 540 BC.<sup>988</sup>

#### EPITIMOS, MANNER OF EPITIMOS PAINTER, c. 540 BC (no. 243; fig. 94; pl. 70d-e)

Lip-cup **243** was probably potted by Epitimos. But it is unclear whether **243** was decorated by the Epitimos Painter, as were the other cups of the potter Epitimos. A good parallel to the figurework on the lip is not at hand; the handle-palmettes, however, closely resemble those of **239**.

On each side of the lip a nude male lies stretched out under a seated sphinx who has either sickle or pendent wings (pl. 70d-e). The subject is familiar from a few Siana cups, where the Theban youths are fleeing the sphinx. In two representations by the C Painter the sphinx stands over a victim whose legs extend between her hind legs while he holds on to her belly. Brijder suggests that the composition may have originated with the C Painter.<sup>989</sup> Only a few other painters portrayed the story on Siana cups, although only the Heidelberg Painter also placed a youth under the sphinx.<sup>990</sup> In contrast to the Sianas, the composition of **243** had to be adapted to the lip-cup scheme of a small, isolated illustration; therefore only the sphinx and her victim could be shown, with none of the fleeing youths in sight.<sup>991</sup> On either side, the victim lifts his head and holds his arms tightly against his body; the one under the sickle-winged sphinx is beardless, whereas his counterpart, curiously enough,

<sup>986</sup> Mommsen also notes the 'etwas altmodischen Stil dieses Meisters' (Mommsen 2002a, 37).

<sup>987</sup> For the date of birth see Mommsen 2002a, 36, n. 57.

<sup>988</sup> F. Lissarague places the Copenhagen cup (**236**) 'vers 560' (1990, 294, no. P 15), but the shape suggests a later date. Considering cups **236** and **238-39** late work of Lydos, M. Tiverios dates them shortly before 540 to about 535 BC (Tiverios, 85). Amongst the dates proposed by others are: 560-540 BC (**236**: Steiner 2007, 82), c. 550 BC (**236**: Moore 1972, 49; Schefold 1992, 58, fig. 65; Cohen 2006, 164; **238**: Moore 1972, 49); c. 550/540 BC (**237**: Clark 1990, 48); before 540 BC (**238**: Vos 1963, 3-4); c. 540 BC (**239**: C. Weiss 1990, *CVA* Karlsruhe 3, 51; **242**: J.-D. Cahn, *Auktion 2*, Basel, 26 June 2000, no. 37; Royal-Athena Galleries, *Art of the Ancient World* XII, New York, January 2001, no. 188; Mommsen 2002a, 37-38). Regarding **240**, N. Kunisch changed his opinion slightly about the date of this cup: middle of the sixth century (Kunisch 1972, 72); c. 540 BC (idem 1996, 102); c. 550 BC (idem 2005, *CVA* Bochum 1, p. 63).

<sup>989</sup> Syracuse 25418 (Brijder 1983, 133, pl. 19c). As H. von Steuben observes, the representation of a sphinx with a youth underneath on a Mycenaean relief is chronologically so distant from the C Painter that there can hardly be any connection. In the case of the relief, moreover, the creature may represent a general demon of death rather than the Theban sphinx (Steuben 1968, 41, 117). For a discussion of the scene see also Schellenberg 2001, 89-99; B. Cohen, *Man-killers and Their Victims: Inversions of the Heroic Ideal in Classical Art*, in Cohen 2000, 103-5.

<sup>990</sup> Amsterdam 6242 (Brijder 1975, 167, figs. 1-2), Taranto 101654 (Brijder 1983, pl. 26b) and Rome, VG 79889/Florence s.n./Reading 51.4.6 (photo reconstruction in Hannestad 1989, 160); with victim, U.S. private coll. (Padgett 2003, 264-67, no. 64).

<sup>991</sup> That the painter depicted the sphinx as sitting quietly over her victim may be because the lip-cup scheme prevented him from including other youths whom she might pursue. M.D. Stansbury-O'Donnell discusses visual analogies with Eos/Kephalos pursuits, as well as a possible funerary meaning of this image (2009, 369-70).

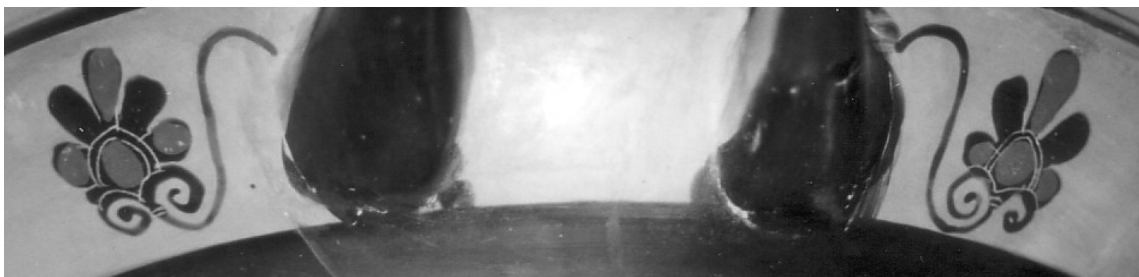


Fig. 94. Palmettes on **243**, Manner of the Epitimos Painter.

has a beard. The subject is exceptional for little-masters: only one lip-cup fragment is known to me where it is possibly represented.<sup>992</sup>

Nonsensical inscriptions occur on both sides in the handle-zones and on the lip, written diagonally around the figures.<sup>993</sup>

The cup was found in a (suspected) funerary context in Monteleone di Spoleto, though further information is not available. As it was probably fashioned by Epitimos and perhaps decorated by the Epitimos Painter, a date of c. 545/40 BC is proposed, based on the style and palmettes.

## 9.2 LYDOS, c. 550/40 BC (no. 244; pl. 71a)

The fragments from Olympia (**244**, pl. 71a) belong to an *extremely large* band-cup, with an estimated diameter of more than 44.0cm.<sup>994</sup>

Too little of the figurework remains to recognize the theme or individual figures. J. Burow shows that the painter must be Lydos by noting resemblances between the bearded man's face on **244** and heads in the work of Lydos: a centaur on an amphora in Taranto (s.n.), Dionysos on a dinos fragment in Athens (Acropolis 607) and Hephaistos on the New York krater (31.11.11). He cites also the patterns on the hems of the clothing on **244** which were commonly used by Lydos.<sup>995</sup>

The parallels in the work of Lydos make it possible to assign the Olympia band-cup to his middle period, that is, the 540s BC.

## MANNER OF LYDOS, c. 540 BC (no. 245; pl. 71b)

This lip-cup of standard shape and *large* size in Basel (**245**) has a plain exterior and, inside, a tondo with a winged youth (pl. 71b). In her thorough publication, E. Kunze-Götte demonstrates that the painter belongs to the circle of Lydos and repeats many details which are characteristic of his work,

<sup>992</sup> Rome, VG 79879 (Hannestad 1989, no. 35).

<sup>993</sup> Similarly written inscriptions: London B 405 (Smith/Pryce 1926, pl. 14.1), London, market (Christie's, 3 July 1996, no. 44), Manchester III H 45 (Cook 1992, pl. 25A), Paris, CabMéd Froehner 1593 (Immerwahr 2006, 144-45, n. 31). Written around, above or between figures: London, market (Sotheby's, 24 February 1964, no. 99; *ABV* 303, Near the Painter of Munich 1379) and, probably by the same painter, Milan A.0.9.1836 (G.G. Belloni, *Acquisti e doni per il Civico Museo archeologico e per il Civico Gabinetto Numismatico*, *NotMil* 1-2 [1968] 124-126); further inscriptions on lips of lip-cups: Cambridge (Mass.), private coll. (Sotheby's London, 31 May 1990, no. 364), Gravisca II 646, II 1885 (Iacobazzi 2004, 104, no. 171), London 1851.5-7.2 (not previously published; on loan to the Victoria & Albert Museum; BAPD no. 9017635), Munich 2148 (Fellmann 1988, pl. 26.1-5), St. Petersburg P.1870.106 (Petrakova 2009b, pl. 10.5). Meaningful inscriptions appear on a lip-cup fragment in Amsterdam (2145; Brijder et al. 1996, pl. 96.3) and a lip-cup fragment in Oxford (G 1000; *ABV* 170, Polypous). The inscription of the latter fragment is discussed in *KLA* II, 297, s.v. Polypous (P. Heesen), where it is argued that it is a label rather than a signature or *kalos*-inscription, as suggested by J.D. Beazley.

<sup>994</sup> Only four other band-cups are known to me which have diameters of more than 40.0cm; each of them is decorated inside and out and has figurework under the foot: Berlin F 1800 (Greifenhagen 1971, 80-84, figs. 1-6), Munich 2238 (Fellmann 1989, pls. 58-61), New York, Abraham coll. (Greifenhagen 1971, 89-90, fig. 13-15), Thera 1773 (Daux 1962, 872-73, figs. 15-17). These so-called 'Prachtschalen' are discussed in Greifenhagen 1971, Schauenburg 1974, Danile 2005 and Malagardis 2009b.

<sup>995</sup> Burow 2000, 215-16. For the mentioned parallels see Tiverios 1976, pls. 28b, 50b, 54a, 55b.

but executed less carefully than would be expected of Lydos himself;<sup>996</sup> in the tondo border, for instance, she notes the blob in the tongue border and the absence of a scalloped ring around the tips of the tongues.<sup>997</sup>

As discussed in reference to **38** (pl. 12a), the winged youths who appear regularly in the tondos of lip-cups are usually difficult to identify.<sup>998</sup> In this instance, however, an inscribed label says that the youth is Kastor, one of the Dioskouroi. Kunze-Götte observes that the feline skin worn by the youth over his chiton finds parallels in two pairs of winged youths; in each instance, a similar skin is worn by the first youth on a plate by Lydos and in the tondo of a lip-cup by the Tleson Painter from the Athenian Acropolis (**337**, pl. 95g).<sup>999</sup> In turn, both the inscribed name and the feline skin of the winged youth of **245** make it seem very possible that the paired youths by Lydos and the Tleson Painter represent the Dioskouroi.<sup>1000</sup> Kunze-Götte argues further that in sixth-century Italy, where **245** was found, and, to a lesser degree, in Greece, Kastor was the dominant figure of the Dioskouroi and that this cup, which bears the only known example in Greek vase-painting of a lone Kastor named by an inscription, was produced specifically for the Italian market.<sup>1001</sup>

### 9.3 NIKOSTHENES, LYDOS, c. 545 BC (no. 246; pl. 71d-e)

As observed by Beazley, Lydos painted the wrestlers on a band-cup with the *epoiesen*-signature of Nikosthenes. He recognized that the wrestlers, while closely resembling those on the BMN Painter's name-piece, are 'no less vigorous, but subtler and more suave.'<sup>1002</sup> The faces and hooked collarbone incisions are unmistakably Lydan. Regarding the inscription, V. Tosto observes that 'two features stand out: the right-angle form, as on Nikosthenes' olpe, which is not attributed to a painter, and the empty theta, which recurs in the BMN Painter's name-vase.'<sup>1003</sup>

On each side of this partial cup two wrestlers are surrounded by nude men - trainers - who lean forward on a stick and carry a mantle over an arm (pl. 71d-e). Beazley states that such figures of trainers are rare before the end of the sixth century, and that these by Lydos are amongst the earliest.<sup>1004</sup> Closer to the handle, there is a standing mantle figure such as seen on cups of the Amasis Painter. Tosto notes that these 'board-shaped' spectators are also met on the shoulder of Lydos' hydria partly in Göttingen and, Paris, Cabinet des Médailles.<sup>1005</sup> The hydria is placed by Tiverios towards the end of Lydos' middle period, c. 545/40 BC, whereas N. Eschbach dates it rather early in the period, 555/50 BC.<sup>1006</sup> Beazley maintains that **246** was made not long after the middle of the sixth century; and Tosto argues that, together with lip-cup **248** and band-cup **256**, it belongs amongst Nikosthenes' earliest pottery, which makes it datable c. 545/40 BC.<sup>1007</sup>

<sup>996</sup> Kunze-Götte 1999, 52-53, with nn. 5-7, for the parallels in the work of Lydos.

<sup>997</sup> For this feature see nn. 496-99.

<sup>998</sup> Cf. nn. 242-44.

<sup>999</sup> Plate, Cambridge (Mass.), Harvard University 1959.127 (Tiverios 1976, pl. 40).

<sup>1000</sup> Thus also Tiverios 1976, 107, n. 216 for the plate by Lydos, though he refers to D. Callipolitis-Feytmans (1974, 108-9), who links the hare and serpent under the winged pair to an episode in the *Iliad* (XXIII, 194ff.), where the Boreads play a significant role. Because a feline skin appears in three such representations, while the hare and serpent are seen only in one, it seems, in my view, a more reliable indicator of the youths' identity.

<sup>1001</sup> Kunze-Götte 1999, 60-62, where she cites other examples of such products made specifically for the Italian/Etruscan market.

<sup>1002</sup> Beazley 1954, 102.

<sup>1003</sup> The olpe is Paris, CabMéd 258; Tosto 1999, 150, pls. 132, 152.

<sup>1004</sup> Beazley mentions a somewhat earlier Siana cup by the Painter of Louvre F 67 (Brijder 1991b, pl. 148d) where the figures leaning slightly forward on their sticks are fully dressed.

<sup>1005</sup> Tosto 1999, 150; photo reconstruction in Tiverios 1976, pl. 31b.

<sup>1006</sup> Tiverios 1976, 43, 58; N. Eschbach 2007, *CVA* Göttingen 3, 55-56, pl. 33, and Beilage 20,1.

<sup>1007</sup> Beazley 1954, 101; Tosto 1999, 152.



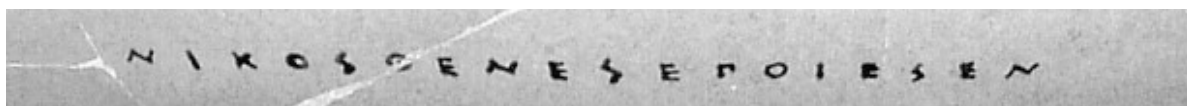


Fig. 95. *Epoiesen*-signature of **248**.

#### 9.4 NIKOSTHENES, c. 545/40 BC (no. 247)

Because two cup fragments (**247**) that were both unearthed on the Athenian Acropolis show such similar handwriting in their Nikosthenic *epoiesen*-signature, Tosto concludes that they may well be from opposite sides of the same cup, most likely a lip-cup.<sup>1008</sup>

#### 9.5 NIKOSTHENES, BMN PAINTER, c. 545/40 BC (no. 248; fig. 95; pl. 71c)

In shape, **248** conforms to the standard lip-cup.<sup>1009</sup> It is *large*, 21.7cm in diameter. Compared to an unsigned lip-cup attributed to the BMN Painter (**249**), the lip is more upright and the bowl relatively more shallow. Apart from the *epoiesen*-signature of Nikosthenes in each handle-zone, the exterior is plain (fig. 95).

Inside, red and black tongues border the tondo which shows a warrior dismounted beside a mounted squire; the subject and composition are discussed above in regard to a similar representation by the Epitimos Painter (**238**, pl. 68e).

Judging from similar details in other work of the BMN Painter, such as the blunt, thick snouts of the horses, tear-shaped nostril, fancy forelock and parallel incising of the manes, Tosto concludes that **248** is one of the earliest pieces from the Nikosthenic workshop and was probably made in c. 545/40 BC.<sup>1010</sup>

#### 9.6 BMN PAINTER, c. 540/30 BC (nos. 249-54; fig. 96; pls. 72-73)

##### Shape and dimensions

The size of the BMN Painter's unsigned London lip-cup is *medium* (**249**). Amongst his band-cups, **250** and **250bis** stand out because of the wide diameter of 29.0cm, which makes them *extra large*. The painter's other band-cups are *medium*.

Compared to the lip-cup with Nikosthenes' signature (**248**), the unsigned London lip-cup (**249**) has a slightly deeper bowl. The walls of **250** and **250bis** are thick and the bowls curve gradually outwards; the foot of **250** is sturdy and has a flat standing surface, whereas that of **250bis** has been lost.

The fragmentary band-cup in the Villa Giulia (**251**) is c. 22.0cm in diameter; the foot has not been preserved. The band-cups in Paris and Rome, **252** and **253**, which are probably the latest in the series, have diameters of 20.5 and 20.0cm, respectively; their lips are more upright than that of the Berlin cup and their feet heavy.<sup>1011</sup>

Date-type	H.	D.	Date-type	H.
540/30- Lip-cup	13.4	20.7	540/30-LC	13.4
540/30- Band-cup	13.8	22.8	540/30-BC	13.8

Chart 20. Average absolute dimensions of cups decorated by the BMN Painter.<sup>1012</sup>

<sup>1008</sup> Tosto 1999, 152.

<sup>1009</sup> For drawing see Tosto 1999, 150, fig. 87.

<sup>1010</sup> Tosto 1999, 152; the mentioned parallels are the amphora London B 151 (H. Walters 1927, *CVA* 3, pl. 25.1a) and a hydria from Rhodes (*ABV* 227.8; *CIRh* VIII, 140, fig. 26).

<sup>1011</sup> The rather low foot of **252** definitely belongs to the cup. The low foot and nearly continuous curve of the bowl, almost like a top-band cup, are probably the reasons that **253** is referred to as 'a kind of band cup' in Beazley/Payne 1929, 268. In *ABV*, however, it is simply called a band-cup.

<sup>1012</sup> As the measurements of the feet and bowls are unknown to me, the relative dimensions can not be calculated.

## Inscriptions

Lip-cup **249** and band-cup **253** are provided with nonsensical inscriptions; on one side, the latter seems partly to mimic *epoiesen*. The clearly written letters are fairly large and widely spaced. On either side of the figurework of **252** rows of dots imitate inscriptions.

## Interior decoration

The fragmentary cup in Syracuse (**254**) preserves Herakles wrestling the Nemean lion. In contrast to the standard scheme, the lion's hind legs stand motionless next to one another with the tail between them; as a rule, one hind leg rests on Herakles' knee, for instance, as depicted by the Sokles Painter in **34** (pl. 10c) or by the Neandros Painter in **210** (pl. 60a).

Another trait of the tondo which finds no parallel amongst little-masters is the border consisting of a single ring only. A ring-border, which occurs more commonly on earlier lip-cups like **50-51** and **53** by the Xenokles Painter (pls. 13c, e, 14b), consists usually of three or four circles. The closest comparison is the tondo without border of a band-cup containing a deer; an ivy band adorns its exterior.<sup>1013</sup>

## Exterior decoration

Characteristic of the BMN Painter, though not exclusively him, are round incised nipples surrounded by red rings (only a shadow of the red still visible on **250bis**). In addition, his human figures have relatively large eyes and their neck incisions consist of either two lines which nearly meet or a single curving line (e.g., the Minotauros' of **249**, sides A and B, respectively). The knee- and elbow-incisions usually consist of either a sharp triangle or a short line, each with two additional lines.

## Mythological subjects

Either side of the London lip-cup (**249**, pl. 72a-c) depicts Theseus slaying the Minotauros. The composition is standard: Theseus grasps the monster by a horn with his left hand and attacks with his sword. Although trying to escape, the Minotauros goes down on one knee, the stone in his left hand being a useless weapon.<sup>1014</sup> Blood is already gushing from his side.<sup>1015</sup>

The Berlin band-cup (**250**) illustrates, on one side, a duel over a slain warrior between female spectators and, on the other, a fight between cavalrymen and hoplites. The duel (pl. 73a) may represent Achilles and Memnon fighting over the corpse of Antilochos in the presence of their mothers, Thetis and Eos.<sup>1016</sup> Amongst the earliest preserved illustrations of the story in Athenian black-figure are those on a tripod-kothon by the C Painter and the name-piece of the Cassandra Painter, both dated 570/65 BC.<sup>1017</sup> Although the warriors in neither instance are seen fighting over a body, their identities are suggested by the inclusion of female spectators.<sup>1018</sup>

On a merrythought cup of c. 550 BC the scene is, as it were, complete: the mothers watch as their sons fight over the fallen Antilochos, surrounded by male spectators.<sup>1019</sup> Although no other representation of this specific duel is found on little-masters, a lost band-cup possibly by the Stroibos Painter (**208**) shows Hektor and Ajax, both labelled, confronting one another over the body of Patroklos. Highly curious is the encounter of two females, presumably goddesses, over a fallen

<sup>1013</sup> New York, market (Royal-Athena Galleries, *Art of the Ancient World XVIII*, 2007, no. 124; previously, J.-D. Cahn, *Katalog XIII*, December 2001, no. 54; Cahn Auktionen, 22 September 2006, no. 417). A tondo without border becomes more common on later types of cups, especially with a gorgoneion.

<sup>1014</sup> For representations inside little-masters see nn. 134-35, and outside, nn. 480-81.

<sup>1015</sup> The BMN Painter also depicted blood gushing from the side of the Minotauros on an amphora in Boston (60.1; H. Hoffmann 1973, *CVA* 1, pl. 8.5) and the noses of the boxers on the London name-piece (B 295; Tosto 1999, no. 135).

<sup>1016</sup> For this story and its representations see Schefold 1992, 269; idem 1993, 324-35; Gantz 1993, 622-23; Schefold 1993, 324-25.

<sup>1017</sup> For the tripod-kothon, Lille 763, see D. Talleux 2005, *CVA* Lille 1, pls. 5-7. For the cup by the Cassandra Painter, London B 379, see Brijder 1983, 146, pl. 24a.

<sup>1018</sup> On a Corinthian krater, Berlin F 1147, the names of the heroes are inscribed; a dead body is not portrayed and the females are replaced by horsemen (Schefold 1993, 324, fig. 362).

<sup>1019</sup> Berlin F 1672 (Schefold 1992, 269, fig. 323).

warrior on a band-cup in Münster.<sup>1020</sup> Another band-cup, **111** (pl. 35a-d), includes fallen warriors in a battle scene, as illustrated also on several other band-cups.<sup>1021</sup>

The other side of **250** (pl. 73b) shows four light cavalymen charging five warriors coming from the right. They attack one another with spears.<sup>1022</sup> The shield devices of the warriors are white or incised: wheel, lion protome, star, frontal panther's head, tripod. The hindquarters of the horse on the far left and the right leg of the warrior on the far right disappear, so to speak, behind the handles; they may be regarded as examples of the form-induced type of *pars pro toto* depiction, as discussed above.<sup>1023</sup>

Band-cup **250bis** (pl. 72d) depicts the Calydonian boar hunt, a popular theme in Athenian black-figure, particularly c. 570-540 BC.<sup>1023a</sup> Unlike the scene on **110** (pl. 34a) the boar faces right; apart from a dog one hunter, probably Ankaïos, has fallen victim to the boar, as on the François krater.<sup>1023b</sup> J.M. Barringer notes that the scene seems to mix elements of the heroic boar hunt and the non-mythological boar hunt: two hunters very unheroically use shields as protection, whereas two others carry chlamydes over their arms as if they held shields.<sup>1023c</sup> The composition of **250bis** with a crowded central scene flanked by horsemen and flying birds near the handles is very similar to that of side A of **250** (pl. 73a).

### Non-mythological subjects

The fragmentary cup in the Villa Giulia (**251**) features on each side opposing bulls flanked by nude men with a mantle over the left arm and a whip in the right hand (the men on the right are seen from behind). The men seem to urge on the bulls which, on one side, are standing with horns lowered, ready to fight. Each right-hand bull has white, clove-shaped spots.<sup>1024</sup> The scene is unfamiliar, being without parallel on Siana cups or other little-masters. Closest in composition is a band-cup in Taranto which portrays comparable men on either side of a single bull, flanked by cloaked figures.<sup>1025</sup> L. Hannestad described the Villa Giulia cup as 'probably by the BMN Painter'. The red circles around

<sup>1020</sup> Münster, University L 174. The female 'warriors' can not be Amazons, because they are never dressed in a long chiton. In her publication of the cup, S. Morhoff calls the scene a gigantomachy (S. Morhoff, *Eine Bandschale mit Gigantomachie in der Sammlung des Archäologischen Museums der Universität in Münster*, *Boreas* 20 [1997] 169-77). On one side, the fallen warrior (i.e., a Giant) awaits the final blow from two opponents, on the opposite side, the Giant seems to lie motionless.

<sup>1021</sup> In battle scenes, the corpses are sometimes being trampled by horses: Athens, NM Acropolis 1723 (Graef/Langlotz, 180, pl. 85), London B 601.15 (Beazley/Payne 1929, 269, no. 53, pl. 15.30), Gravisca 72/2283 a.o. (Iacobazzi 2004, 112, no. 231), Thasos 59.278, 59.286 (probably from one cup; not previously published), Würzburg K 1796 (Simon 1989, 60-61, no. 119); on another fragment in Thasos, 75.A.900 (Maffre 2009, 193, fig. 11), a collapsing nude youth is about to be trampled by chariot-horses in battle. Additional portrayals of dead combatants on band-cups: Athens, NM Acropolis 1635 (Graef/Langlotz, 174, pl. 85), Centre Island (NY), private (not previously published), Munich 2221 (Fellmann 1989, pl. 27.2), Rome, VG 79631 (Hannestad 1989, no. 102a-c), Samos K 6971 (Kreuzer 1998a, 190, no. 305, where the descriptions of fragments d and e are interchanged, pl. 47d), Selinunte (F. Gabrici, *Il santuario della Malophoros a Selinunte*, *MonAnt* 32 [1927], pl. XCI.10), Gravisca 74/6262 (Iacobazzi 2004, 115, no. 238).

<sup>1022</sup> For cavalry and hoplites fighting see Greenhalgh 1973, 121-130 and n. 846, where other examples on band-cups are mentioned.

<sup>1023</sup> See nn. 199-202, in connection with **21**. The hindquarters of a horse disappear also behind a handle of a fragmentary band-cup in the Cahn coll. in Basel (HC 843; Bloesch 1974, no. 240; Kreuzer 1992, 68-70, no. 70).

<sup>1023a</sup> For this see nn. 474-77.

<sup>1023b</sup> Maetzke 1980, 124, fig. 58.

<sup>1023c</sup> Barringer 2001, 23, 26.

<sup>1024</sup> Many painters marked the coats of rams with such white, clove-shaped spots. The Tleson Painter placed them on goats and a boar as well, while the Centaur Painter used them for boar, bull, ram, goat, stag and centaur. They appear on bulls on an unattributed band-cup in the Vatican (17821; Albizzati 1925-39, no. 324, pl. 31) and on a goat on an unattributed band-cup fragment in Kavala (Bakalakis 1938a, 144, fig. 19.1).

<sup>1025</sup> Masiello 1997, 283, fig. 74.1. Würzburg L 402 is comparable, depicting a single bull between mantle figures and running youths (Langlotz 1932, pl. 112).

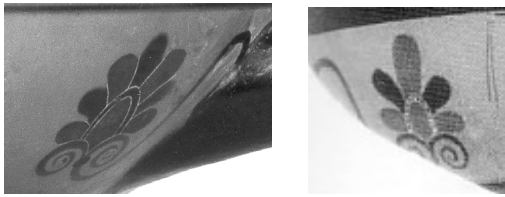


Fig. 96a-b. Palmettes of the BMN Painter (a: **249**, b: **251**).

the men's nipples, their faces and neck incisions indicate that it can be attributed to the BMN Painter himself.

Band-cups **252-53** have running nude youths rendered in a slightly coarser manner. Spectators are not included. As on lip-cups (e.g., **239**, Epitimos Painter, pl. 69a-b), the runners on band-cups face forward as on the cups by the BMN Painter,<sup>1026</sup> or the frontrunner may look round.<sup>1027</sup>

### Ornaments

Apart from the crowded band-cups in Berlin and Rome (**250-250bis**, pls. 72d, 73a-b), the BMN Painter's cups are adorned with handle-palmettes. Cup **251** has five-leafed palmettes; all the others have seven leaves (fig. 96a-b).<sup>1028</sup> The ties are always red.

### Provenance and chronology

All the cups of the BMN Painter have been found in Italy: like the cup with Nikosthenic inscription (**248**), two come from Vulci (**249-50**); others are from Cerveteri (probably, **251**), Sicily (**254**) and unspecified locations in Italy (**252-53**). Find contexts are not available to help determine the chronology. The scarce dates given by others vary considerably.<sup>1029</sup>

The style of the BMN Painter's cups develops from detailed (**249-51**) to slightly coarser (**252-53**). Also the (near top-band) shape of especially **253** points to a later date in the series. The style of the earliest cups is most comparable to his name-piece, dated by Tosto c. 540 BC.<sup>1030</sup> The single ring border of **254** suggests that it was made later, around 530 BC. All this would warrant a date of c. 540/30 BC for the BMN Painter's little masters.

### MANNER OF THE BMN PAINTER (no. 255)

On the analogy of band-cup **251**, L. Hannestad quite understandably describes band-cup fragments **255** as 'probably by the BMN Painter'.<sup>1031</sup> Their diameters and painting style are similar. Several differences in details, however, make an attribution to the same painter as **251** uncertain. On **255**, the palmettes have smaller cores and thinner leaves;<sup>1032</sup> the bull is heavier and has a thinner tail, the entire horn is red, the snout black and the nostril is not indicated. On **251**, the snout and only the base of the horn are red; a nostril is indicated. The white body markings differ as well: on **255** they are short, like the letter H, and on **251** they are longer, like a bone. The similarities and differences mark the cup as in the Manner of the BMN Painter. The painting style points to a probable date of c. 540/30 BC.

<sup>1026</sup> Würzburg H 4889 (F. Hölscher 1975, *CVA* 1, pl. 40.1-2).

<sup>1027</sup> **525** (Centaur Painter, pl. 131a, with two groups of three runners, the frontrunner of each group is bearded and looks round), Copenhagen, ThorMus H 568 (T. Melander, *CVA* 1, pl. 68), Taranto 52116 (patch band-cup; Masiello 1997, 206, fig. 35.10). The face of the frontrunner is missing on Perachora no. 3700 (Dunbabin 1962, 342-43, no. 3700, pl. 140). Note lone runners, but with a chlamys over the arm: Munich 9453 (Fellmann 1989, pl. 53.1-7), Vatican 17812 (*ABV* 228.2, Near the BMN Painter; Albizzati 1925-39, no. 331, pl. 35).

<sup>1028</sup> The palmettes of the BMN Painter's name-piece also have five leaves, which in turn are very close to the palmettes of **255**, attributed to the Manner of the BMN Painter.

<sup>1029</sup> Towards 550 BC (**249**: Schefold 1992, 163, fig. 200); c. 540 BC (**251**: Hannestad 1989, 9). M.G. Marzi Costagli assigns the lip-cup Florence 98813 to 540/30 BC, linking it to **249** and **252-54**.

<sup>1030</sup> Tosto 1999, 103.

<sup>1031</sup> Hannestad 1989, 9.

<sup>1032</sup> However, they closely resemble the palmettes of the BMN Painter's name-piece.

## 9.7 NIKOSTHENES, ANAKLES PAINTER, c. 545/40 BC (no. 256; pl. 74a-b)

*Medium* band-cup **256**, formerly in Berlin and lost since World War II, is of special interest, not in the least because it is only the second known little-master cup with paired *epoiesen*-signatures, the other one being **110** naming Archikles and Glaukytes, discussed above.

### Inscriptions

The following is largely based on Tosto's detailed discussion of the inscriptions.<sup>1033</sup> Each is the speaking object variant, met above.<sup>1034</sup> Strikingly, the object - ME - is attached to the name and separated from the verb by intervening figurework.<sup>1035</sup> Furthermore, the qoppa is unparalleled in the work of Nikosthenes and was otherwise rarely used after the middle of the sixth century.<sup>1036</sup>

The separation of name and verb by figurework is not uncommon on band-cups (of so-called BOB-type), for instance **113** by Glaukytes and the figured band-cups of Hermogenes. However, it is less common for the greeting XAIPE to be joined to the end of the verb, but it is also seen in the signatures of Phrynos on cups **95** and **104**, though in a different formula.<sup>1037</sup>

Tosto convincingly argues that, most likely, Anakles painted **256**, that is, the artisan who decorated the cups signed by the potter Anakles and is therefore called the Anakles Painter.<sup>1038</sup> In support of this, he shows that the verb *poiein* can sometimes refer to the painting and that the style of the Berlin cup resembles that of the Anakles Painter's cup in Zürich (**257**, pl. 74c-e).<sup>1039</sup> This contrasts with what we have seen in regard to **110** with the paired *epoiesen*-signatures of Archikles and Glaukytes where the painting differs considerably from any of their other recognized work.<sup>1040</sup>

### Exterior decoration

Each side of the Berlin cup represents the fight between Herakles and the Hydra (pl. 74a-b); on one side a female figure stands opposite them, possibly the Nymph Lerna.<sup>1041</sup> The subject is regularly found on 'Tyrrhenian' amphorae from 560 BC onwards,<sup>1042</sup> but the Berlin version seems to be earliest known instance in Athenian painting where Herakles attacks the Hydra with a sickle-shaped knife or *harpe*, as depicted previously in Corinthian, which subsequently became the rule in Athenian black-figure.<sup>1043</sup> With their spotted bodies, the Hydras of the Berlin cup and an amphora by the Affecter, where Herakles is also equipped with a *harpe*, are remarkably similar.<sup>1044</sup>

### Provenance and chronology

Cup **256** came to light in Orvieto in unknown circumstances. The use of qoppa in Nikosthenes' name points to a probable date which is not long after the middle of the sixth century. Judging from Nikosthenes' earliest production, c. 545 BC, and other work of the Anakles Painter, the Berlin cup was most likely made in c. 545/40 BC.<sup>1045</sup>

<sup>1033</sup> Tosto 1999, 173-74 (on ME after the name), 175 (for qoppa), 175-76 (separation of verb and name), 176 (greeting after verb), 186-87 (paired signature).

<sup>1034</sup> On little-master cups, e.g., **95** (Phrynos), **109** (Archikles), **118** (Exekias), **130** (Taleides), 13 cups of Hermogenes, and **258** (Anakles).

<sup>1035</sup> As also occurs on one side of an amphora in Rome (VG 63643, 63644; Tosto 1999, 233, no. 176).

<sup>1036</sup> See n. 932.

<sup>1037</sup> Cf. Heesen 2006, 59; see above, figs. 37b, 38.

<sup>1038</sup> Tosto 1999, 186-87.

<sup>1039</sup> Tosto 1999, 183, 186.

<sup>1040</sup> See section 4.2 above.

<sup>1041</sup> For the story and its depiction see esp. Brommer 1972, 14-17, Schefold 1992, 237-39, *LIMC* V, 34ff.

<sup>1042</sup> Cf. Kluiver 2003, 138, table 9.1.

<sup>1043</sup> Tosto 1999, 149. On 'Tyrrhenian' amphorae Herakles is armed with a sword.

<sup>1044</sup> Boulogne sur Seine, private (Mommson 1975, pl. 110). For possible links between the Affecter and Nikosthenes see Mommson 1975, 50.

<sup>1045</sup> Cf. Tosto 1999, 149.



Fig. 97. Profile drawing of **257** (1:2).

## 9.8 ANAKLES, ANAKLES PAINTER, c. 550/40 BC (nos. 257-61; figs. 97-98; pls. 74c-75)

### Introduction

The extant output of Anakles comprises two lip-cups with exterior decoration only (**257-58**); a lip-cup with a partial tongue border preserved inside and, apart from the inscription under a handle (**259**), a plain exterior; two lost fragments of a lip-cup (**260**); and a small piece of a band-cup with partial signature only (**261**).<sup>1046</sup>

### Shape and dimensions

The lip-cups of Anakles are *medium* and *large*, their bowls *deep*, their feet *medium*.

Of the two complete specimens, **257**, in Zurich, seems to be the earliest because of the shape (fig. 97): the sharply offset lip is remarkable; the bowl is deep and the wide stem recalls the somewhat trumpet-shaped feet we have seen above (e.g., **2-3**). The standing surface is narrow and the base has a thin, rounded edge.

The other complete lip-cup, **258**, in New Jersey, which I know of only from photos (pl. 75a), has also a deep bowl and wide stem, but the foot, with sharp-edged base, is closer to the standard little-master type.

Date	H.	D.	Foot	Bowl
550/40	15.4	20.8	0.46	0.38

Chart 21. Average absolute and relative dimensions of Anakles' lip-cups.

### Inscriptions

The complete or partial inscriptions consist of *epoiesen* or just the name. Two of them are the speaking object variant (**258**, **260**); in each, the words are separated, on **258** by three dots.<sup>1047</sup> On **259**

<sup>1046</sup> My thanks are due to D. von Bothmer for drawing my attention to the unpublished lip-cup in a New Jersey private collection (**258**) and providing me with photos of it. Erroneously, Tosto states that cup **257**, in Zurich, has a figured interior (Tosto 1999, 149) and assumes that the Florence cup, because the signature is placed under a handle, would be a band-cup rather than a lip-cup (Tosto 1999, 187, n. 851). Enough of the Florence cup remains, however, to establish that it is a lip-cup. The lip-cup that Hoppin (1924, 47) attributed to Anakles, Berlin F 1766 (**752**, pl. 173d), has no relation to Anakles and is not lost, as fragments of it are kept at Humboldt Universität, Berlin (inv. no. D 712).

<sup>1047</sup> The type of word-separation on the lost fragments from Leipzig (**260**) is not known. A word-divider of three-dots, although rare, occurs often in *epoiesen*-signatures of Taleides (**124-25**, **127-28**, **131**, e.g., fig. 56, in chapter

the name is written under the single preserved handle (pl. 75d); presumably the verb appeared below the opposite one, as occurs on a black-glazed cup, from Tarquinia, where the name Anakles and the verb ΜΕΠΟΙΕΣΕΝ are placed below opposite handles.<sup>1048</sup> The same is seen on two (possibly three) cups of Amasis (224-25, perhaps 226). On lip-cup 259 and the black-glazed cup from Tarquinia, the signatures are vertical, a distinctive trait which is again met on band-cup 110 by Archikles and Glaukytes as well as on an unattributed little-master fragment in Athens (719).

The fragment from Bayraklı (Old Smyrna) preserves the first three letters of an inscription: ANA (261). Y. Tuna-Nörling identifies it, probably correctly, as part of the name Anakles; the script can be compared with that of 257. The letters under the handle of 259 are much neater.

### Interior decoration

The preserved interior decoration of Anakles' little-masters is limited to the partial tongue border of 259.

### Exterior decoration

#### Mythological subjects

The New Jersey cup (258, pl. 75a-b) depicts a young nude male attacking a centaur with a club. Despite the absence of either a beard or additional attributes like a lion skin, the story of Herakles and Nessos comes immediately to mind.<sup>1049</sup> That this is probably indeed the subject, is suggested by definite representations of it on other cups where a comparable youth, without attribute, chases a centaur carrying a female (Deianeira) on his back,<sup>1050</sup> or pursues a centaur before whom a female flees.<sup>1051</sup> Like Anakles' cup, several other little-master cups illustrate the story but omit Deianeira.<sup>1052</sup>

#### Non-mythological subjects

The Zürich cup (257, pl. 74c-e) shows a deer on either side of the lip. On side A the deer turns its neck back to lick the lifted right hind leg or rub its nose, whereas on side B the animal is seen grazing.<sup>1053</sup> They recall the grazing deer on each side of the Exekean lip-cup in Paris (118, pl. 38a). A deer (or stag) that licks or, much more usually, scratches itself is the subject of tondos inside Siana cups by the C Painter and lip-cups; the composition is particularly suited to the circular tondo.<sup>1054</sup> On the exterior of little-masters the subject is further seen on band-cups only.<sup>1055</sup> However, a

---

six) and, once, an *epoiesen*- inscription of Eucheiros (3, fig. 6a, in chapter one). Three dots are also placed before or after a few inscribed labels of the sphinxes on 110 (pl. 34a).

<sup>1048</sup> Rasmussen 1979, 52, figs. 352-53, pl. 51.

<sup>1049</sup> Cf., e.g., 19 where a recognizable Herakles aims his bow at Nessos (pl. 8a).

<sup>1050</sup> Band-cups: 588 (Centaur Painter, pl. 151a), Montpellier 147/SA183 (Laurens 1984, 68-72, no. 8, pl. XV).

<sup>1051</sup> Lip-cup: Munich 2139 (representation in handle-zone; Fellmann 1988, pl. 27.5-9). Band-cups: Argos MA 5982 (Pariente/Touchais 1998, 288, fig. 27), Newark 50.279 (Stansbury-O'Donnell 1999, 95, fig. 40), Paris, Louvre E 173 (Plaoutine 1938, pl. 89.8, 11), Rome, VG 79912/79929 (Hannestad 1989, nos. 194, 222, not recognizing that no. 194a joins 222b and 194b joins 222a, identifying the theme of no. 194 possibly as Achilles pursuing Troilos and Polyxena), St. Petersburg Nf. 89.56 (Petrakova 2009b, pl. 32.1, 4-5), Taranto 6225 (Masiello 1997, 255, fig. 61.6).

<sup>1052</sup> Lip-cup: London, market (Christie's, 3 July 1996, no. 51; previously, Sotheby's London, 9-10 July 1992, no. 347). Band-cups: Athens NM 21030 (Callipolitis-Feytmans 1986, pl. 32.1-4), Tarquinia RC 2395 (Pierro 1984, 120-21, no. 9, pl. XL), Toronto 959.17.74 (J.W. Hayes 1981, *CVA* 1, pl. 34.1-3).

<sup>1053</sup> Although the head of the opposite deer is missing, enough of the neck remains to see that it is grazing.

<sup>1054</sup> For the Siana cups, all with stags, see Brijder 1983, nos. 2, 91, 105 (pls. 11a, 22c). Lip-cups: Delphi FD 249 (deer; Perdrizet 1908, 160, no. 249, fig. 663), Erlangen I 1272 (deer; O. Dräger 2007, *CVA* 2, pl. 32.1-2), Palermo NI 2877 (deer; Tamburello 1969a, 285-86, figs. 15-16), Paris, Louvre F 84 (stag; F. Pottier 1933, *CVA* 8, pl. 79 4, 9).

<sup>1055</sup> Basel, market (*MuM*, no date; licking deer between mantle figures and pairs of cock and hen; mentioned in Haldenstein 1982, 44) and Corinth C-38-281 (Brownlee 1989, 390, no. 128, pl. 69; nothing remaining of surrounding figures.)

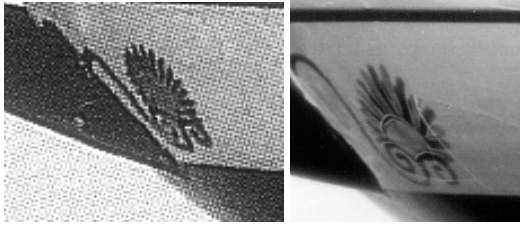


Fig. 98a-b. Palmettes of the Anakles Painter (257-58).

scratching dog is portrayed on either side of a lip-cup from Adria.<sup>1056</sup>

### Ornaments

Handle-palmettes are seen on cups **257-58** only. They are large and multi-leafed, with incised ties. On **257**, where they appear neater, all the leaves are black; on **258** they are red and black.

### Provenance and chronology

The provenances of four of Anakles' cups are known. Three were exported to Etruria (Chiusi, **257**, Cerveteri, **260**, unspecified location, **259**), one was discovered in Asia Minor (**261**).

The shape of the two complete lip-cups may help to determine the chronology. The deep bowl, wide stem and rounded edge of the base of **257** point to a date towards the middle of the century.<sup>1057</sup> Cup **258** would be a bit later, c. 550/45 BC; like **257**, it has a deep bowl and wide stem, but the sharp, straight edge of the foot's base is a later feature.

Lip-cup **259** shares the rare trait of a signature under the handle with Anakles' black-glazed cup from Tarquinia which, in turn, very much resembles a cup which has Nikosthenes' signature under a handle, dated c. 545/40 BC. The band-cup with the paired signatures of Anakles and Nikosthenes (**256**) would date from about the same time, as discussed above, as would also seem to apply to lip-cup **259**, that is, c. 545/40 BC. Fragments **260-61**, which are difficult to place because of the poor state of preservation, were made sometime within the range c. 550/40 BC.

### Concluding remarks

In this chapter, potters and painters have been discussed, who seem to have worked within one another's near vicinity. Some of them would have collaborated, but others more likely only inspired or influenced one another. Of course, it is most often impossible to determine the degree of relatedness and a working relationship must not be automatically supposed when proof of collaboration is not available.

The opinions about the close stylistic ties between the Epitimos Painter and Lydos are reviewed above. Concerning the other craftsmen discussed, Nikosthenes is known to have been a leading figure in a workshop which employed various painters, like the BMN Painter and, at least once, Lydos and the Anakles Painter. The Anakles Painter may be identical to the potter Anakles because the latter's cups all seem to have been decorated by this painter, as can be discerned in the style of figures, palmettes and inscriptions. Whether the potter Anakles ran his own workshop remains an open question. However, it is evident that the start of his career predates the earliest pottery of Nikosthenes, with whom he may have only incidentally collaborated. On the other hand, this collaboration might mark a new phase in his career as a potter-painter in Nikosthenes' workshop where he continued, however, to sign his own name beside that of Nikosthenes.

<sup>1056</sup> Adria IG 22698, IG 22700 (S. Bononi 1991, *CVA* 2, pl. 35.2).

<sup>1057</sup> This cup has been dated c. 550 BC (Iozzo 2006, 129) and c. 540 BC (Bloesch 1974, 40; Tosto 1999, 149).



## 10. NEARCHOS, TLESON, TLESON PAINTER, ERGOTELES, CENTAUR PAINTER (nos. 262-701)

### 10.1 NEARCHOS, c. 555/50 BC (nos. 262-65; figs. 99-101; pl. 76)

#### Introduction

The name Nearchos occurs in three *epoiesen*-signatures and an *egraphsen*-signature as well as two or three other signatures where the verb is missing. Many observers have underscored the prominent position of Nearchos in the history of Athenian black-figure painting and the innovations he introduced, among others, the use of white-ground on his kantharoi.<sup>1058</sup> The *egraphsen*-signature, which appears on a kantharos fragment (Acropolis 611), reads NEAPXΟΣΜΕΓΡΑΦΣΕΝΚΑ[ . J.D. Beazley's suggestion that it ended with ΠΟΙΕΣΕΝ or the like, which has found wide acceptance, identifies Nearchos as both painter and potter.<sup>1059</sup>

There seems to be no agreement as to whether all the vases signed by Nearchos have been decorated by one painter. Beazley attributed five vases to Nearchos as potter as well as painter but gave the lip-cups to him as potter only (263-65).<sup>1060</sup> G.M.A. Richter prefers to leave undecided whether one painter was responsible for the New York aryballos signed by Nearchos and the kantharoi.<sup>1061</sup> D. von Bothmer recognizes a single painter's hand on the lip-cups in Civitavecchia/Rome and New York (263, 265), adding, 'Whether the painter of these cups is the same as Nearchos, who also signs as a painter on the fragmentary kantharos in Athens, is hard to say. The five vases attributed to Nearchos the vase-painter have little that can be compared to the cups signed by the potter Nearchos.'<sup>1062</sup> H. Jucker attributes all the pottery with signatures of Nearchos to him as potter and painter and B. Kreuzer, who adds a hydria fragment from Samos with part of the name Nearchos, agrees.<sup>1063</sup> H.R. Immerwahr points out that the signatures of the lip-cups 'do not bear much resemblance to the hand of Nearchos as painter, unless they are quite a bit later than his other inscriptions. The inscriptions prove that Nearchos made Little Master cups; they do not prove, so far as I can see, that he painted them.'<sup>1064</sup> Lastly, M. Wegner argues that the painter Nearchos decorated the kantharoi only and should be separated from the potter Nearchos.<sup>1065</sup>

Obviously a consensus has not been reached. The lip-cups, thanks to the similarities in the inscriptions and palmettes, among other traits, can be attributed to one painter, as explained below. The publication of the signed Bern lip-cup with large human figures in the tondo (262) supplies points of comparison to the kantharoi by the painter Nearchos and, in turn, to the aryballos, plaque and hydria which, as Jucker has shown, agree as well as differ stylistically. Jucker explains the variation in the letter-forms, among other things, as evidence of chronological differences. Kreuzer highlights the uncommon character of the subject of 262 which seems to parallel the inventiveness of the kantharos by the painter Nearchos (Acropolis 611) where he depicted our earliest scene of a chariot-horse being harnessed and made ground-breaking use of white-ground.

<sup>1058</sup> For Nearchos see Beazley 1932, 175-76, 201; Richter 1932; *Dev*<sup>2</sup> 37-38; *ABV* 82-83; Bothmer 1962, 255-56; *Para* 31; Boardman 1974, 35; Jucker 1977; Haldenstein 1982, 68-70; Mertens 1987, 427-29; *Add*<sup>2</sup> 23; Immerwahr 1990, 26-27, 47; Wegner 1991-92; Kreuzer 1998a, 137, no. 79, pl. 20, hydria fragment with partial signature; *KLA* II, 113-14 (B. Kreuzer); Malagardis 2003; Mommsen 2009a; Mertens 2010, 62-65.

<sup>1059</sup> Beazley 1932, 201. Only M. Wegner does not agree, see n. 1065. For such rare double signatures naming one person as both potter and painter see Moore 1979a, 99, n. 166. Exekias signs twice as potter and painter (i.e., four signatures) on an amphora in Taranto (Mommsen 1998, 39-41; eadem 2002b, 225-32, pls. 61a-c, 62a).

<sup>1060</sup> *Dev*<sup>2</sup> 36-37, for the kantharoi and aryballos; *ABV* 82-83 and *Para* 31 (kantharoi, aryballos, plaque, lip-cups).

<sup>1061</sup> Richter 1932, 275. The signature of the aryballos is incised, but it is genuine and accords with the painted inscriptions, as Richter has shown.

<sup>1062</sup> Bothmer 1962, 255.

<sup>1063</sup> Jucker 1977; Kreuzer 1998a, 137, no. 79, hydria by same painter as the kantharoi; eadem, in *KLA* II, 113-14.

<sup>1064</sup> Immerwahr 1990, 26.

<sup>1065</sup> Wegner 1991-92, 53, rejects Beazley's completion of the inscription on Athens, NM Acropolis 611, and suggests that ΛΟΣ should instead be added. He diverges further from the communis opinio by placing the kantharoi in the third quarter of the sixth century, while a date of c. 570 BC finds general acceptance.

In style, the lip-cups are not as refined as the kantharoi from the Athenian Acropolis, but the same can be said of the aryballos and hydria as well. Besides a chronological difference, the find-spot of the kantharoi may help account for their extraordinary quality, as it has often been suggested that painters and potters personally dedicated their best, largest or most inventive pieces to Athena Ergane on the Acropolis.<sup>1066</sup> Therefore the less careful style is no reason to separate the lip-cups, the aryballos or hydria from the painter Nearchos who signed at least one of the Acropolis kantharoi. In addition, a previously overlooked factor may tip the balance in favour of the painter Nearchos as the artisan who decorated the lip-cups. His sons Ergoteles and Tleson signed their cups with a *patronymikon*. Most probably, this demonstrates that Nearchos ran a family pottery establishment which his sons later joined. If so, they were much more likely to have learnt potting and painting from their father than from someone else, particularly since he practised both crafts, as shown by his signatures. Furthermore, the New York lip-cup signed by Nearchos as potter (265) exhibits two features in the painting which are repeated on cups of his sons. Nearchos gave the wings of the siren a white band which is incised just deep enough to reveal the underlying black glaze and left all the leaves of handle-palmettes black. As we shall see, the former is especially a trait of wings portrayed by the Tleson Painter who decorated most, if not all of the cups of the potter Tleson and was therefore probably the same person; moreover, this trait is rarely found on little-masters by other painters.<sup>1067</sup> More conspicuously, handle-palmettes consisting entirely of black leaves are standard on the cups by Tleson and Ergoteles.<sup>1068</sup> These resemblances seem to suggest that the painter of the lip-cups signed by the potter Nearchos was, in fact, the painter Nearchos from whom his sons copied the white wing band with its distinctive incising and black palmettes.<sup>1069</sup>

Uncertainty surrounds a lip-cup fragment with a partial signature (NEAP[ ]) discovered in Cerveteri and once held in the Villa Giulia (264). In his notes, Beazley may have confused the fragments of a lip-cup divided between Civitavecchia and the ancient collection of the Marchesa Isabella Guglielmi di Vulci in Rome (263) on the one hand and, on the other, a fragment from Cerveteri which he regarded as belonging to another cup in *ABV*.<sup>1070</sup> Unfortunately, the Villa Giulia fragment is now untraceable.<sup>1071</sup> To make matters even more confusing, Beazley, in his 1932 article,

<sup>1066</sup> E.g., Wagner 2000, 386; Strawczynski 2003. Wegner 1991-92, 54, seems to hint at the same phenomenon. A fragmentary band-cup attributed to the Phrynos Painter (98, pl. 29c), and a huge lip-cup, reduced to a fragment and attributed to the Tleson Painter (291, pl. 82f), should perhaps also be considered in the same context. See also Ch. Kunze's suggestion concerning the high number of signatures found on pottery dedicated on the Acropolis (cf. Brijder 2005, 255). For representations of pottery workshops on vases found on the Acropolis see, e.g., M. Vidale, *L'idea di un lavoro lieve. Il lavoro artigianale nelle immagini della ceramica greca tra VI e IV secolo a.C.*, Padova 2002, figs. 54a-b, 55a-b, 58, 62, 64. For votive plaques and plates see Wagner 2001; B. Schulze, *Die Votivtafeln der archaischen und klassischen Zeit von der Athener Akropolis*, Möhnesee 2004. For the iconography of the dedicated vases see Wagner 2003, 53-56. For the pottery dedicated on the Acropolis on which special techniques were employed see Verbanck-Piérard 2008, additional literature in n. 69. For a recent discussion of the cult of Athena Ergane see V. Consoli, *Atena Ergane. Sorgere di un culto sull'Acropoli di Atene*, *ASAtene* 82.1 (2004) 31-60. Now also E. Pala, *Dediche alla dea e pratiche culturali: la ceramica attica dall'acropoli di Atene tra VI e V secolo a.C.*, in Angiolillo/Giومان 2007, 171-90.

<sup>1067</sup> Similarly incised, white bands occur in two tondos from the workshop of Xenokles (59, 85, pls. 18c, 23d) and on two unattributed, early lip-cups, London B 422 (Smith/Pryce 1926, pl. 11.5a-b) and Munich 9411 (Fellmann 1988, pl. 5.1-7, where on p. 28 he attributes the London cup to 'Possibly Tleson Painter'). Such a band is also seen inside an unattributed Siana cup, Dallas 2004.19 (Royal-Athena Galleries, *Art of the Ancient World XIV*, 2003, no. 92). Of course, white incised wing-bands are found in the work of many painters, but their incisions, as a rule, are deeper and go through the black glaze, e.g., on a fragment from Gravisca, 72/13650, incorrectly attributed by B. Iacobazzi to the Tleson Painter (Iacobazzi 2004, 75, no. 98).

<sup>1068</sup> B. Fellmann 2002, 112, n. 17, observes that, in shape, the early palmettes of the Tleson Painter are also similar to those on the Nearchos cups. As we shall see later, the Tleson Painter also painted the cups of Ergoteles.

<sup>1069</sup> To judge from the inscriptions, it can be ruled out that the painter of the cups signed by Tleson or Ergoteles decorated also the cups signed by Nearchos.

<sup>1070</sup> Beazley 1932, 175-76; *ABV* 83.

<sup>1071</sup> H. Jucker states that 'Es befindet sich nach der gnädigen Mitteilung des Herrn Calace nicht mehr im Museum der Villa Giulia, sondern im Museum von Cerveteri und sei dort unzugänglich' (Jucker 1977, 191, n. 4). When I

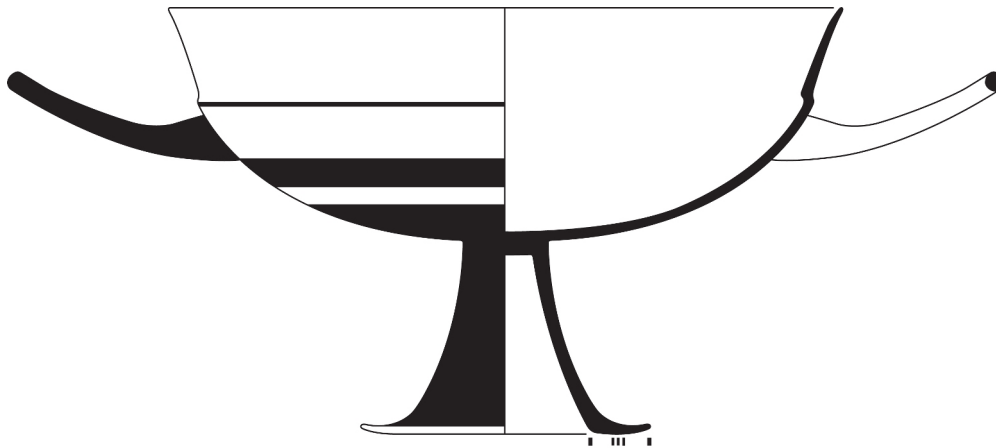


Fig. 99. Profile drawing of **265** (1:2).

illustrated a fragment with exactly the same four letters which, according to him, was in the Marchesa's collection. It is hard to envisage that two of the four extant *epoiesen*-signatures of Nearchos appear on fragments which preserve precisely the first four letters of his name only. Quite possibly, the fragment with NEAP from Cerveteri, which nobody seems to have seen after Beazley, may indeed be the fragment reportedly once in the Marchesa's collection as stated in Beazley's 1932 article.<sup>1072</sup> If so, three lip-cups with the potter's signature of Nearchos have come down to us.

Judging from the shape as well as the palmettes and inscriptions, J.T. Haldenstein attributes an unsigned lip-cup in Würzburg to Nearchos.<sup>1073</sup> Here, however, this cup is listed under the Manner of Nearchos (**266**) because there is not enough to compare. Based on the script with e.g. a curved upper hasta of the epsilon, a recently published fragment from Berezan, preserving NEAP (**474**), was part of a signature of Tleson, rather than of Nearchos.

### Shape and dimensions

The lip-cups of Nearchos are of *medium* size. The bowl of the earliest preserved specimen (**262**) is *deep*; the later lip-cup in New York (**265**) has a *medium* bowl (fig. 99).<sup>1074</sup> Both of them have been largely preserved and show rather delicate potterwork with a very thin wall.<sup>1075</sup> The lip, which is sharply offset, flares out, and the bowl gradually curves towards the stem (preserved on the New York cup only), which is somewhat trumpet-shaped; the foot's base has a thin, rounded edge and narrow standing surface. The rather horizontal handles project from a low point in the handle-zone.

Date	H.	D.	Foot	Bowl
560/55		20.0		0.37
555/50	11.2	17.9	0.45	0.35

Chart 22. Average absolute and relative dimensions of Nearchos' lip-cups.

enquired at the Soprintendenza in 2001, it could not be confirmed that the fragment had been returned to Cerveteri or even that it had ever been in the Villa Giulia.

<sup>1072</sup> Similar confusion occurs in the Beazley Archive Pottery Database: record 300773 describes the fragments from Civitavecchia and the Marchesa according to Beazley 1932, 175-76, fig. 8; record 300774 describes the Villa Giulia fragment, but with a sphinx in the tondo; and record 9017710 describes the Villa Giulia fragment according to *ABV* 83 (i.e., with the four letters only). The Beazley Archive has no photo of the alleged Cerveteri fragment. The confusion may perhaps be explained as follows: Beazley's descriptions of the combined fragments of the Marchesa and Civitavecchia (the exterior of which Beazley had no photo) resulted in a more complete signature: NEAPXOΣ[...], leaving Beazley with notes about a fragment with NEAP only. J.T. Haldenstein does not mention the Cerveteri fragment at all; B. Kreuzer, in *KLA* II, 113, speaks of three signed lip-cups only (**262-63, 265**). As it can not be proved if **264** exists or not, it remains listed in the catalogue here.

<sup>1073</sup> Haldenstein 1982, 69-70.

<sup>1074</sup> For a profile drawing of **262** see Jucker 1977, 191, fig. 1.

<sup>1075</sup> Von Bothmer 1962, 255, notes that the wall of the New York cup is nowhere thicker than 3.0 mm and that the cup weighs only 183.5 grams!



Fig. 100. *Epoiesen*-signature of **262**.

### Inscriptions

The *epoiesen*-signatures vary slightly and, insofar as extant, are written on both sides of the cup. The cups in Bern and Civitavecchia (**262-63**) have the adverb EY after the verb, and the New York cup (**265**) has a 'colon' at the end of the verb. Jucker suggests that the adverb was omitted from the inscription of **265** because the cup is smaller and offers insufficient room for the extended version.<sup>1076</sup> Cups **262** and **265** show the pronoun ME, whereas on **263** the section is missing where the pronoun could have been.

The letters are neat and fairly large. The handle-zone inscriptions extend completely across the space between the palmettes (fig. 100).

Inscribed labels in the tondo of **262** name Herakles as the bearer of apples - ]ΚΛΕΣ ΜΕΛΑΦΕΡΕΣ – and Atlas - ΑΤΛΑ[Σ] ΗΟΔΕ.<sup>1077</sup>

### Interior decoration

The lip-cups of Nearchos are decorated inside only (Beazley's type LI). The tondo-borders consist of alternately red-and-black tongues. In two instances, the border has an odd tongue: in **263** two red tongues are next to one another (on the left of the sphinx, pl. 76d), and in **265** two black ones (below the siren's feet, pl. 76e).<sup>1078</sup> The medallions are relatively *large* (0.6-0.62).

The tondo of **262** (pl. 76c) contains the earliest known Athenian representation of the story of Herakles and the apples of the Hesperides.<sup>1079</sup> The composition has been compared to illustrations of the story on two shield bands, dated 550/40.<sup>1080</sup> The inclusion of Athena on the shield-bands makes the groupings rather crowded and less lively than inside **262** where Herakles fills nearly two-thirds of the field as he strides away and looks round triumphantly, according to K. Schefold, at a 'bamboozled' Atlas. He holds up the sky not with his hands, as on the reliefs, but bears its weight on his shoulders, bent very slightly forward in a tense, uncomfortable pose with his head tilted back. In the tondo of a Laconian cup by the Arkesilas Painter, which is contemporaneous with **262**, Atlas carries the sky with one hand and, as inside the Bern cup, supports his back with his right hand.<sup>1081</sup> The ground line below the figures in **262** forms an exergue which, as remarked above, is rarely a feature of little-master tondos. It is painted red, apparently indicating the earth.<sup>1082</sup>

In contrast, the seated sphinx in the tondo of **263** (pl. 76d) is much more conventional.<sup>1083</sup> Although a sphinx is the subject of six tondos by Nearchos' son Tleson, only once is she positioned as here, looking forward and raising a foreleg (**339**, pl. 97b).

A siren with spreading wings is encountered in various compositions in the tondos of little-masters, as discussed above.<sup>1084</sup> The siren of **265** (pl. 76e) faces forward and holds her pendent wings

<sup>1076</sup> Jucker 1977, 191; on p. 192, however, he mistakenly states that the verb on the New York cup reads ΜΕΠΟΙΣΕΝ, when, in fact, it reads ΜΕΠΟΙΕΣΕΝ.

<sup>1077</sup> Similarly, demonstratives in the labels of cups by Hermogenes (**133**, pl. 43c) and Neandros (**211**, pl. 60c-d).

<sup>1078</sup> For this irregularity in the work of other painters see n. 37.

<sup>1079</sup> For the story and its representation see Schefold 1992, 132-33; Schefold 1993, 243-44; Gantz 1993, 410-13.

<sup>1080</sup> Basel Lu 217 (Jucker 1977, pl. 55.2) and, less well preserved, Olympia 4836 (P. Bol, *Argivische Schilder. Olympische Forschungen* XVII, Berlin 1989, pl. 47). They were probably made from the same matrix (cf. Pipili 1987, 35).

<sup>1081</sup> Vatican 16592 (Jucker 1977, pl. 55.1); C. Stibbe dates it c. 555 BC (Stibbe 1972, 109). M. Pipili assigns both the Nearchos lip-cup (**262**) and the Vatican cup by the Arkesilas Painter to 560/55 BC (Pipili 1987, 35).

<sup>1082</sup> For figured exergues see **114** and **237** (pls. 36d, 68d). For exergues and ground lines see nn. 502-5.

<sup>1083</sup> For sphinxes in little-master tondos see nn. 282-85, and **282-83**, **338-40**, **390** (pls. 81c-d, 97a-c, 107c) by the Tleson Painter.



Fig. 101. Palmettes of **265**.

open on either side of the body; amongst lip-cups, a similarly posed siren is only met twice.<sup>1085</sup> The siren with pendent wings on either side seems to be the oldest type of siren in Athenian vase-painting. It is found inside two Siana cups of the C Painter, the earliest made in his middle period (570/65 BC), as well as in the tondos of early lip-cups.<sup>1086</sup> In later variants the creature holds both wings back and either faces forward or looks round.

### Ornaments

Under their feet, cups **263** and **265** show concentric rings in a one-three-one sequence. Nearchos' cups are adorned with handle-palmettes which are roundish and have many leaves of equal size around a large red core (fig. 101).<sup>1087</sup> The leaves are alternately red and black on the Bern cup (**262**). The leaves of the other palmettes are entirely black (**263**, **265**).

### Provenance and chronology

Three of Nearchos' cups come from Etruria: Cerveteri (**262**, **264**) and Vulci (**263**). The find contexts have not been recorded. However, other work of Nearchos supplies chronological points of reference. As Jucker has suggested, the letter-forms are helpful in this respect, indicating that the cups are later than the kantharoi of Nearchos and that his aryballos was made in between the two types.<sup>1088</sup> Furthermore, the concentric circles of the extant feet are indicative of early manufacture in the context of little-master cups. The same applies to the wide bowl and rather horizontal handles.

A near-consensus dates the kantharoi, which are considered the earliest work of Nearchos, c. 565 BC.<sup>1089</sup> The aryballos seems to have been made after them in the middle of his career, about 560 BC. The cups would then be his latest products. Although they indeed have early features, they are not provided with the elaborate tondo border which is found inside Gordion cups and the earliest lip-cups. They may therefore have been produced between c. 555 and 550 BC.<sup>1090</sup>

### MANNER OF NEARCHOS (no. 266; pl. 77a-b)

Haldenstein noticed that the shape of **266** is very close to that of **262** and **265** of Nearchos.<sup>1091</sup> She cites the low placement of the rather horizontal handles and the somewhat trumpet-like foot with thin, rounded edge. In addition, like Nearchos' Civitavecchia/Rome and New York cups (**263**, **265**), it has concentric rings under the base. Lastly, she points out the inscription 'strung out from handle to handle'.<sup>1092</sup>

<sup>1084</sup> For the different compositions see nn. 341-48.

<sup>1085</sup> **89** (Painter of London B 425, pl. 26f) and Orvieto, Faina 2620 (L. Borelli Vlad 1969, *CVA* 1, pl. 1.1-2).

<sup>1086</sup> See n. 247.

<sup>1087</sup> The palmettes of Louvre F 97 are very close (Plaoutine 1938, pl. 87.12). This lip-cup, which is contemporaneous with Nearchos' cups, has been compared by Haldenstein to cups 'in the manner of Tleson' (1982, 78). In my view, the shape, script and palmettes are more similar to work of Nearchos, although they are not enough to warrant an attribution.

<sup>1088</sup> Jucker 1977, 192.

<sup>1089</sup> Only Wegner (1991-92, 54) places the kantharoi in the third quarter of the sixth century, which seems far too late when we compare them to work of the Painter of Acropolis 606, Kleitias and Lydos.

<sup>1090</sup> Boardman (1974, 35) places the end of Nearchos' career at 555 BC, which is probably too early for some of the cups. Jucker's end date of 550 BC seems correct (1977, 192).

<sup>1091</sup> Haldenstein 1982, 69-70.

<sup>1092</sup> The short *chaire*-inscription is used: XAIPEKAIITIEI, at least once ending in a colon.

Indeed, many traits seem to support Haldenstein's attribution to Nearchos. One can also add the orientation of the tondo panthers at a perfect right-angle to the axis of the handles, like figures in the tondos of Nearchos. The tongues of the tondo border are short, as in **263** and **265**, but this trait is repeated inside other early cups. Moreover, the proportions of this *medium* cup with *deep* bowl are very similar to those of the earliest lip-cup of Nearchos (**262**).

However, a few objections can be raised. All the palmette leaves are indeed black; however, their number in each palmette - nine to ten - is less than in the palmettes of cups signed by Nearchos. Furthermore, the potterwork is a bit heavier than we would expect of Nearchos. Lastly, the heraldic panthers are depicted in a more fluent and, so to speak, advanced manner than the quite stiff figures of the tondos of **263** and **265** with their earlier appearance. Therefore cup **266** is here regarded as not by Nearchos himself but in his manner.

The arrangement and pose of the heraldic panthers in the tondo, each resting one forepaw on a volute, are unique amongst the preserved little-masters.<sup>1092a</sup> In composition, the panthers find their closest parallel in the heraldic representations of goats inside five lip-cups.<sup>1093</sup> The shape and decoration of **266** suggest a date of c. 555/50 BC.

## 10.2 TLESON, TLESON PAINTER, c. 555/late 530s (nos. 267-501; figs. 102-16; pls. 77-123a)

### Introduction

Most cups with an *epoiesen*-signature of Tleson, a son of Nearchos, were decorated by the Tleson Painter, whom Beazley described as 'perhaps the most typical of the Little Masters'.<sup>1094</sup>

To date, 237 little-master cups and fragments are attributed to the potter Tleson, Tleson Painter or both.<sup>1095</sup> Numbering 177, lip-cups are in the majority by far.<sup>1096</sup> The other cups are 28 band-

<sup>1092a</sup> The composition may be compared to that of the lion-pair under the throne of Zeus on Phrynos' Type B amphora, Basel BS 496 (Mommsen 1989, pls. 26.1, 27.1).

<sup>1093</sup> **345** (Tleson Painter, pl. 98b), Catania, Soprintendenza KC 353 (Panvini/Sole 2009, vol. II, 322, no. VI/359), New York, market (Sotheby's, 17 December 1997, no. 100, interior not ill.), Pomezia E 1990 (Paribeni 1975, 378, figs. 455-56), Rhodes 12584 (*CIRh* IV, 372-73, fig. 421). In the tondo of a lip-cup, Taranto 4368, two stags stand upright, but back to back (Masiello 1997, 173, fig. 13.16). The design is not attested on Siana cups.

<sup>1094</sup> *Dev*<sup>2</sup> 50. On the potter Tleson and the Tleson Painter see Hoppin 1924, 365-405; Beazley 1932, 172-73, 176, 180-82, 186, 191, 193, 195-96; Beazley 1948<sup>2</sup>, 1-3; *Dev*<sup>2</sup> 50-51; *ABV* 178-83, 688; *Para* 74-76; Boardman 1974, 60; Haldenstein 1982, 70-78; Scheffer 1988; Fellmann 1988, 23-31; Fellmann 1989, 16-18; *Add*<sup>2</sup> 50-51; B. Fellmann, in Vierendeel/Kaeser 1990, 170-74; Immerwahr 1990, 47, 53, 72, with n. 43, 132, 138-39, 156; Brijder et al. 1996, 49-51; Heesen 1996, 140-42; Fellmann 2002; *KLA* II, 482-83 (P. Heesen). Two attributions to the Tleson Painter, one made by Beazley and the other accepted by him, are not adopted here: Compiègne 1091 (*ABV* 180.39) and Izmir, O.S. 35 (*ABV* 688.23bis; *Para* 74.23bis). The first is accepted by A. Galoin (*Vases grecs. Collections des musées de Compiègne et de Laon*, Paris 2001, 109, fig. 40), but this cup is certainly not by the Tleson Painter (e.g., it lacks the characteristic incised, white wing-band). The Izmir fragment is probably not either, as the incisions on the shoulder and thighs do not correspond to those of grazing deer or stags by the Tleson Painter. The fragments Samos K 1286, now partly lost (Kreuzer 1998a, 178, no. 224, pl. 42), bear an inscription which B. Kreuzer interprets as a signature of Tleson, although the formula, script and word-divider differ from all his known signatures, for which reason the attribution can not be adopted. A catalogue of Galerie Puhze (Katalog 10, 1994, no. 179) states that the inscription of a lip-cup with swan is TAEON NEAPXOΣ; this reading is not accepted here nor in the four other sales catalogues which feature the cup (Sotheby's New York, 24-25 April 1970, no. 247; Galerie am Neumarkt, *Auktion* XXII, 1971, no. 42; Bonhams London, 3 October 2000, no. 189; Royal-Athena Galleries, *Art of the Ancient World*, XIII, January 2002, 36, no. 73).

<sup>1095</sup> The 237 catalogue numbers include 11 fragments (**475-85**) which are attributed to 'Probably Tleson Painter', 16 cups or fragments (**486-501**) which are lost or have not (yet) been seen by me, and **502** which was probably potted by Tleson, but was not clearly decorated by the Tleson Painter. It can not be ruled out that some fragments (e.g., some of the many Florence inscription fragments) belong to the same cup or that two fragments, catalogued as probably belonging to one cup (e.g. **355** or **485**), are sections of two different cups. In addition, the work of the Tleson Painter comprises a pyxis, Athens, NM CC 686 (*ABV* 181.49). Some confusion may exist about **290**: in letters dating 5 October 1999 and 15 March 2000, S.P. Boriskovskaya and Y. Ilina identified this cup as *ABV* 183.49. This cup was first mentioned in *AA* 1904, 105. However, in her recent *CVA*-publication A. Petrakova states that the cup was found in 1909 and remained unpublished. The latter is certainly wrong, since V.M.

cups and 32 fragments of either little-master type. On at least 53 lip-cups and six band-cups, the outer decoration is limited to an inscription between palmettes in the handle-zone. In essence, this is the basic integration of the shape and decorative scheme of lip-cups or as Beazley remarked, ‘Whereas, in most sorts of vase, inscriptions are an inessential adjunct to the decoration, in the little-master cup, and especially in the lip-cup, they are an integral part of the total design.’<sup>1097</sup>

In shape, the cups of the potter Tleson remained fairly consistent throughout his career, although he showed some preference for varying sizes during different periods (chart 23). Whether the potter Tleson and the Tleson Painter were the same artisan has long been disputed because not all the cups with his *epoiesen*-signature were decorated by one hand, that is, the Tleson Painter.<sup>1098</sup> In the case of three signed cups (**503-5**, pl. 123b-d) the painter was definitely someone else, and in one instance (**502**) only the inscription may have been applied by another hand.<sup>1099</sup> However, despite the *epoiesen*-signatures, it will be argued below that the potter of **503-5** was not Tleson himself.<sup>1100</sup> As a result, it turns out that the cups thrown by Tleson were indeed all decorated by the Tleson Painter (with some doubt about the inscription of **502** only). Therefore both the potting and painting of Tleson’s cups were most likely carried out by one and the same craftsman, that is the potter-painter Tleson.

The inscriptions of Tleson’s cups are characterized by neat letters of fairly uniform size which are written in a straight line and evenly spaced. The words are directly joined to one another and misspellings occur rarely. The *patronymikon* is nearly always included, placed directly after Tleson’s name instead of after the verb as in the *epoiesen*-signatures of his brother Ergoteles. Another distinctive feature is the handle-palmette consisting most often of seven, nine or eleven black leaves with rounded tips around a red core.

In his 2002 article, Fellmann formulates criteria for a relative chronology of Tleson and the Tleson Painter. Based on the development of the shape, figures, palmette and script, among other things, he arranges 31 cups in chronological order.<sup>1101</sup> Although his observations on the criteria are very useful, his division of the work into early, middle and late periods needs revision, as proposed below. Fellmann categorizes inscriptions according to the form of the sigma: asymmetrical or symmetrical. In his view, the asymmetrical sigma marks inscriptions in the early period. Furthermore, he identifies a gradual development in the shape of the palmette from compact and sturdy towards elegant and graceful, noting a parallel change in the Tleson Painter’s animals from compact to long and thin. In each instance, he speaks of a tendency towards ‘mannerism’. In shape, according to Fellmann, the wall and foot-plate are at first thick and later become thinner; the lip develops from rather vertical to more outwardly slanting.

---

Skudnova cites the cup with inventorynumber in her 1957 publication. Since this is the only cup from Berezan in St. Petersburg with more or less complete signatures by Tleson, identification with *ABV* 183.49 seems correct. Furthermore A. Petrakova makes other errors with excavation dates (e.g. concerning **567**: Petrakova 2006, pl. 12.5) or ignores earlier publications (e.g. concerning **333-34**: Petrakova 2009b, pl. 14.1-2).

<sup>1096</sup> The number includes three cups of lip-cup shape which show band-skyphos decoration (**388**, **432-33**).

<sup>1097</sup> Beazley 1932, 194.

<sup>1098</sup> Beazley 1948<sup>2</sup>, 1: ‘Tleson may have painted the vases as well as fashioned them, but this is uncertain: so we speak of ‘the Tleson Painter’; Boardman 1974, 60: ‘Tleson, ...no doubt potter and painter’; J-P. Descœudres 1981, *CVA* Basel 1, 92: ‘die wahrscheinlich ein und dieselbe Person sind’; Immerwahr 1990, 53: ‘On the whole, it is better to consider the Tleson Painter a separate personality from the potter, although the contrary view is not excluded’; Fellmann 2002, 111: ‘Die Frage nach der Identität des Malers freilich blieb und bleibt ungeklärt, solange wir (anders als von Tlesons Vater Nearchos) nur Gefäße mit der Töpfersignatur kennen’; Heesen, in *KLA* II, 482: ‘Es ist nicht klar, ob der Tleson-Maler und der Töpfer Tleson ein und dieselbe Person waren’.

Pierro 1984, 126-28, and Iacobazzi 2004, 75-77, treat Tleson and the Tleson Painter as one and the same person.  
<sup>1099</sup> There may also be some doubt about a fragment in Siena (**446**) where the *patronymikon* is not included and the letters seem to be placed farther apart than usual. Unfortunately, too little remains of the inscription to decide definitely in this case.

<sup>1100</sup> For an explanation of the inscriptions as copies of the ‘Tleson brand name’ see the discussions below on the individual cups.

<sup>1101</sup> Fellmann 2002.

Fellmann leaves the three periods undated. But from his remark about two unusual cups in Heidelberg (**504-5**) it follows that the early period would start around 550 BC,<sup>1102</sup> which agrees with his date for Tleson's cups in his Munich *CVA*s, which are assigned to the third quarter of the sixth century. Unfortunately, Fellmann fails to explain specifically, why he considers one period early and another late. In fact, he even touches on a difficulty himself, stating with regard to the shape, 'Es mag zunächst verwundern, dass die vom Tleson Maler dekorierten frühen Gefäße kräftigere Formen zeigen.'<sup>1103</sup> His attempt to explain this as a general tendency of little-master cups can not be readily understood. If we can correctly speak of a trend in little-master cups as a whole, ignoring the hallmarks of individual potters, we see that the bowl is at first deep and later more shallow, the outwardly slanting lip becomes more vertical, the nearly horizontal handles curve upwards more, the wide, sturdy stem tends to become thinner and higher, and the thin, rounded, edge of the foot's base grows thicker, with sharper edge. In short, Fellmann's proposed development of Tleson's cups runs exactly counter to the course of little-masters in general.

A look at individual cups helps further to clarify the last point: A lip-cup in New York (**292**, pl. 83a-b) should be late according to Fellmann's criteria because it has very elegant palmettes, symmetrical sigma, outwardly slanting lip and moderately high foot-plate. However, its deep bowl, horizontal handles, wide stem and, particularly, concentric rings under the foot point instead to a rather early date, not much later than 550 BC.<sup>1104</sup>

Similarly, a lip-cup in Toledo (**280**, pls. 80c, 81a) underscores the same problems with Fellmann's relative chronology. Its deep bowl, low stem and moderately high foot-plate are indicative of an early date of c. 550 BC, whereas its elegant handle-palmettes are more characteristic of Fellmann's late period.<sup>1105</sup>

The same points apply variously to additional lip-cups, among others, in Cambridge (**282**, pls. 80d, 81c), New York (**286**, pl. 82a), Rhodes (**295**, pl. 84a-b), Basel (**296**, pl. 84c-d), Paris (**301**, pl. 85d-e), Virginia private collection (**309**, pl. 88d) and Warsaw (**310**, pl. 89a-b).<sup>1106</sup>

In other words, Fellmann's 'late period' is in fact early and his 'early period' probably late. In Tleson's inscriptions, the asymmetrical sigma coincides with slightly more rounded, less carefully shaped letters which are not the kind one would expect of a painter who had recently begun to inscribe cups, but rather one who was already familiar with writing.<sup>1107</sup> It seems highly relevant that Nearchos, who most likely taught his sons potting as well as, at least in the case of Tleson, painting and writing, employed always the symmetrical sigma. Which letter-form would his son Tleson then most likely employ at the beginning of his career?<sup>1108</sup>

Like the script, a minor detail also suggests a tendency towards a less careful, more routine execution. Some of the 'elegant' palmettes, which are thought to be late by Fellmann but early by me, have two fine red lines on the stem, so-called volute-ties. But on cups with the asymmetrical sigma and less careful script the lines are reduced to a single dot or blob of paint.<sup>1109</sup> Rather than a shift towards 'mannerism', as described by Fellmann, the Tleson Painter's cups show increasing negligence and carelessness. Haldenstein writes, 'As his production increases, much of his drawing on these cups looks mass-produced. Facial features of siren and sphinx take on a doll-like mechanical

<sup>1102</sup> Fellmann 2002, 116.

<sup>1103</sup> Fellmann 2002, 116.

<sup>1104</sup> This cup's older type of chi in the form of a St Andrew's cross which was in common use until the middle of the sixth century when it was largely replaced by an upright cross, can not serve as a chronological marker, because exceptions are not rare. Moreover, the Tleson Painter employed both forms from his earliest to his middle periods. Cf. Immerwahr 1990, 164.

<sup>1105</sup> The Toledo cup is dated 'about 550 BC' by C.G. Boulter and K.T. Luckner in the *CVA*.

<sup>1106</sup> Haldenstein regards three cups as early (1982, 72): **268**, **282**, **286**. The first one is not attributed by Fellmann, but based on his criteria, the other two would belong to the late period.

<sup>1107</sup> For a similar development in the script of other painters see n. 235.

<sup>1108</sup> In the present author's proposed chronology, both types of sigma are found on one lip-cup from Tleson's early period and one from his middle period, **289** and **335**; however, the symmetrical sigma is not seen in his late period.

<sup>1109</sup> Haldenstein 1982, 72, also considers the double red tie an early trait.



quality.<sup>1110</sup> Over time, the painter's animals become more compact. Especially the elongated quadrupeds, like the stags of **304-5** (pl. 87a-c), have a certain stiffness or sense of unease suggesting the work of a young painter.

Now that the Tleson Painter's early and late periods have been determined, marked by an overall tendency towards more routine workmanship, his career can be more finely divided.<sup>1111</sup> It must be kept in mind, though, that the changes took place gradually and not always linearly, interrupted by variations and 'hybrids'.<sup>1112</sup> Another phenomenon that needs to be taken into consideration is the Tleson Painter's experimentation with different kinds of decoration, as evidenced by three lip-cups (**388**, **432-33**, pls. 106b, 117a-b) from the middle period which have a black lip and a dividing line at the top of the handle-zone. At first glance, they might seem to refer back to Gordion cups, long after they had stopped being made, but more probably the features were inspired by contemporaneous (Hermogenean) band-skyphoi.<sup>1113</sup>

A few early-period cups can be differentiated from the others and classed as the earliest of all (**267-74**). They have a deep bowl, outwardly slanting lip, rather horizontal handles and low stem (chart 24) as well as wider handle-palmettes. In parallel with the shape, these palmettes can be considered markers of the Tleson Painter's earliest cups because, in contrast, the more slender type, while appearing in subsequent work of the early period, continued to be used by the painter until the end of his career. In addition, three of the earliest cups (**268**, **272-73**) bear a special variant of the *chaire*-inscription: XAIPEΣYKAIITIEIEY.

In the middle period, several *small* cups can be distinguished which will be discussed separately, though their drawing style reveals they were made alongside the *medium* to *large* cups (chart 23). None of the *small* cups has an *epoiesen*-signature.<sup>1114</sup>

During the middle period the Tleson Painter seems to have collaborated closely with the Centaur Painter. Although each of them has an individual style, many of their cups bear close resemblances. They painted comparable compositions and many details of their figurework are so similar that an attribution to one or the other has sometimes proved highly elusive and led to different conclusions in the past.<sup>1115</sup> It can not be ruled out that their cooperation extended even to decorating cups which the other had potted (e.g., in the case of **395**), not as a matter of routine practice but only occasionally because of special circumstances.<sup>1116</sup>

In general, it can be noted that the small cups of the potter who shaped the cups for the Centaur Painter, who was probably the same individual as the painter, are, on average, smaller than the small cups of the potter Tleson (charts 23 and 29).<sup>1117</sup> It is striking that both potters threw these small cups from c. 540 BC onwards alongside larger ones. Were they filling a specific demand or were they creating a new market?

---

<sup>1110</sup> Haldenstein 1982, 75.

<sup>1111</sup> However, the data are not always sufficient to determine the period. This applies particularly to fragments with only inscriptions in the neat script which was used in both the early and middle periods.

<sup>1112</sup> E.g., the thicker base of **273** from the earliest period or the double red tie on a cup which, in shape, belongs to the middle period (**341**).

<sup>1113</sup> In *ABV* 183.53 and Haldenstein 1982, 72, fragment **433** is considered part of a skyphos of Hermogenean type.

<sup>1114</sup> As remarked by Fellmann (2002, 111), the size of the cup may, in part, have determined the writer's choice of the 14-letter *chaire*-inscription or the 22-letter *epoiesen*-signature of Tleson.

<sup>1115</sup> In a letter of 16 October 1998 Robert Guy attributes the figurework of **347** (pl. 99a-c) to the Centaur Painter, but the inscriptions and palmettes to the Tleson Painter; K. Huber suggests the same in regard to **395** (pl. 108a-c; Huber 1993, 68-71). See also Fellmann 1988, 33, in his comment on **564** (pl. 144d-e); for work that is here attributed to the Centaur Painter but elsewhere given to the Tleson Painter see n. 1303.

<sup>1116</sup> Note that the two painters also used the same subjects and designs: e.g., **395** and **613-14**, **617** (pls. 108a-c, 156, 157a-b) or **396-97** and **531-32** (pls. 108d-e, 133c, 134a). Perhaps they occasionally assisted one another to finish an order on time.

<sup>1117</sup> But one needs again to be careful regarding individual cups: lip-cup **395**, which is 10.0cm high and 13.5cm in diameter, is amongst the smallest cups decorated by the Tleson Painter (with a scene characteristic of the Centaur Painter!) and fits very well within the size range of cups by the Centaur Painter.

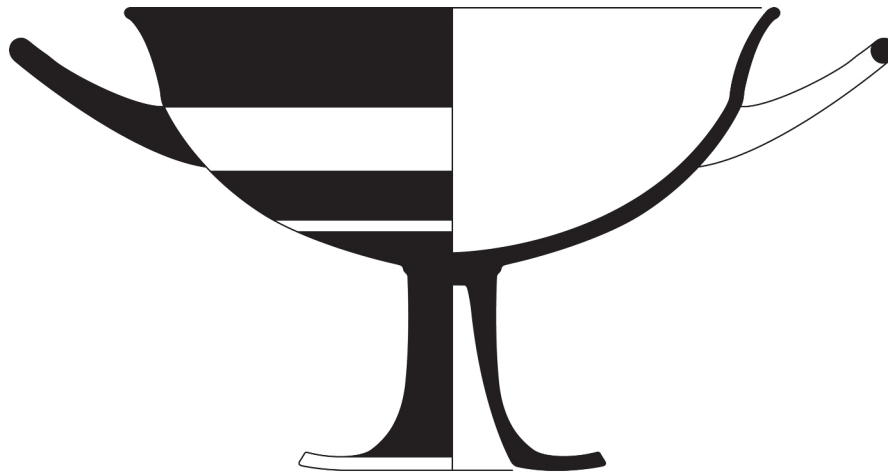


Fig. 102. Profile drawing of **267** (1:2).

Only one of the cups placed in the late period due to the asymmetrical sigma has figurework. Whereas in his other periods the figured cups are, on average, larger than the unfigured ones, in the late period, their sizes are similar and consistent with the unfigured *medium-large* cups from his middle period (chart 23).

Type <sup>1118</sup>	BO			LI			LO			LP	
	H.	D.		H.	D.		H.	D.		H.	D.
Earliest		17.3		12	17.8		--	--		11.8	19.5
Early	15.73	22.2		14.95	22.48		15.94	23.45		15.15	21.91
Middle <i>medium-large</i>	14.06	19.6		14.55	21.27		15.27	22.25		14.12	20.4
Middle <i>small</i>	10	14.16		11.06	15.53		10.23	14.73		9.83	14.27
Late	--	--		--	--		14.2	19.9		14.1	20.1

Chart 23. Average absolute dimensions of Tleson's cups.

## EARLIEST PERIOD, c. 555/50 BC (nos. 267-74; figs. 102-4; pls. 77c-78g)

### Introduction

Nine cups represent the Tleson Painter's earliest work: six lip-cups with interior decoration (LI), two lip-cups without figures (LP) and a band-cup (BO). They show the characteristically wide palmettes with black leaves, seen on the earliest cups. Two of them have been previously attributed to, or associated with, the Tleson Painter.<sup>1119</sup>

### Shape and dimensions

The earliest band-cup (**267**, fig. 102) is *small*, with *extra deep* bowl. The lip-cups are *medium*, except for **268** which is *small*. The bowls are deep, the feet *medium* or *extra low* (**273**).<sup>1120</sup> The foot of the

<sup>1118</sup> For Beazley's terms for decorative schemes see p. 15.

<sup>1119</sup> **268** and **272** (Haldenstein 1982, 71-74, 77-78, 155; Tleson Painter); on **272**: Fellmann 1988, p. 50: 'steht Werken des Tleson-Malers nahe'. Haldenstein speculates that **268** was perhaps potted by Nearchos and decorated by the Tleson Painter.

<sup>1120</sup> As J. Burow in the Tübingen *CVA* 3 does not comment on the unusually low foot, it is presumably complete.

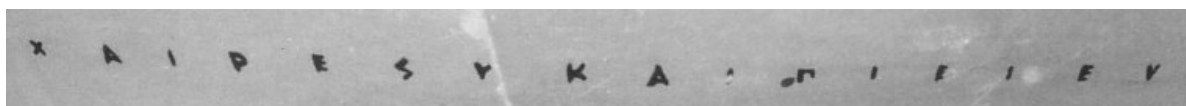


Fig. 103. Inscription of 272.

band-cup (267) is reattached in antiquity and may be alien; it has a glazed fillet at the top of the stem, as the early band-cups 275-76.

The shape is marked by a wide, deep bowl, low and somewhat horizontal handles, short stem, and moderately high edge of the foot's base. The average absolute dimensions are found in chart 23. The potterwork is heavier than that of lip-cups by Nearchos, which also have a wide, deep bowl and low, horizontal handles.<sup>1121</sup> The London lip-cup (271) has the widest stem and the edge of the foot's base is quite thin.

	Foot	Bowl
555/50- Lip-cup	0.41	0.38
555/50- Band-cup		0.4

Chart 24. Average relative dimensions of cups in Tleson's earliest period.

### Inscriptions

One lip-cup (270) preserves the first two letters of Tleson's epoiesen-signature. Three cups (268, 272-73) bear a special form of *chaire*-inscription - XAIPESYKAIΠIEIEY - which is not seen on other little-master cups (fig. 103).<sup>1122</sup> Elsewhere, the present author has associated the use of ΣY in another *chaire*-formula also with Tleson.<sup>1123</sup> Three other cups are inscribed with the most common form: XAIEKAIΠIEIEY (269, 271, 274).

The inscriptions have letters of uniform size which are equally spaced in a neat line. As remarked, two forms of chi are employed: the older type in the shape of a St Andrew's cross (e.g., 274) and the upright cross which came into use around 550 BC (e.g., 273).

### Interior decoration

The tondo borders consist of short red-and-black tongues bordered by three concentric circles; twice, the number of tongues is uneven resulting in two adjacent black tongues (268bis, on the left; 270, below the deer's bent knee of its right front leg; pl. 78c, e).<sup>1123a</sup> The relative sizes of the medallions are *medium* (0.46-0.53). The subjects are all non-mythological.

The tondo of the Berlin cup (268, pl. 78b) depicts a cock and hen.<sup>1124</sup> The cock overlaps the hen, below a lotus bud. As stated above in the comment on 59, G. Koch-Harnack characterizes the lotus bud as a symbol of heterosexual partnership and fertility which, in my view, is here very explicitly expressed by the combination of cock and hen.<sup>1125</sup>

The sphinx in the tondo of 268bis represents a favourite subject of the Tleson Painter (pl. 78c). With her pendent wings on either side of the body, both front legs on the ground and the tail tucked between her legs, this sphinx differs considerably from the painter's later ones.<sup>1125a</sup>

The tondos of three cups (269-71, pl. 78d-f) illustrate single deer which look round; their bent forelegs may indicate that they are collapsing, although a wound is not visible, as in 287-88 (pl. 82b-

<sup>1121</sup> See Fellmann 1988, Beilage 9.2, and J. Burow 1980, *CVA* Tübingen 3, 38, fig. 24.

<sup>1122</sup> The present author has elsewhere ascribed these mistakenly to the so-called 'Nearchos Painter' (Heesen 2006, 59, with n. 15), but reviews this attribution here.

<sup>1123</sup> All the *chaire*-inscriptions starting with ΣY and ending with TOI are by the Tleson Painter (347-48, 350-55); cf. Heesen 2006, 59, n. 15. A 'simpler' *chaire*-inscription with ΣY after the verb is used by the Epitimos Painter on 236 and 239, and inside 242.

<sup>1123a</sup> For this irregularity, often seen in the work of the Tleson Painter and others see nn. 37 and 1210.

<sup>1124</sup> For other representations of such a pair in various compositions in the tondos of little-master cups (including two others by the Tleson Painter, 284 and 344, pls. 81e, 98a) see n. 294.

<sup>1125</sup> Koch-Harnack, 38-39; see also n. 295.

<sup>1125a</sup> Later sphinxes by the Tleson Painter: 282-83, 338-40, 390 (pls. 81c-d, 97a-c, 107c).

c). The facial incisions on **269** and **270** are unparalleled in the painter's later work and seem to be an unsuccessful experiment.<sup>1126</sup> The incised rings on the coat are a common trait of not only deer but also panthers and stags by both the Tleson Painter and the Centaur Painter.<sup>1127</sup> Of course other painters, though rarely, gave animals similar markings.<sup>1128</sup>

The tondos of only two Siana cups portray deer. The deer by the Double-palmette Painter, c. 560 BC, is turned towards the left and looks round; the other one by the Griffin-bird Painter, 560-550 BC, seems to be on the alert and faces forward.<sup>1129</sup> Besides **269-71**, the tondos of only one lip-cup and one band-cup show a lone deer.<sup>1130</sup> In the four instances in little-master cups the animal's head and neck are turned back, which has the effect of adapting the form of the animal to the circular field.<sup>1131</sup> In later cups, little-master painters, including the Tleson Painter (**287-88**, pl. 82b-c), portrayed a stag whose antlers nicely fill the upper area.<sup>1132</sup> Inside **287-88** the Tleson Painter included a spear which crosses the field and sticks in the stag's back.

Fellmann has compared the swan in the tondo of the Munich cup (**272**, pl. 78g) to the sirens in other tondos of the Tleson Painter.<sup>1133</sup> The tondos of only a few other lip-cups illustrate swans; occasionally the wings are pendent on each side of the body.<sup>1134</sup> The closest parallels are the swans in the tondos of Siana cups by the Griffin-bird Painter.<sup>1135</sup>

### Exterior decoration

Of the Tleson Painter's earliest cups, only band-cup **267** (pl. 77c-d) has figurework on the exterior. The animals are arranged symmetrically, which is the Tleson Painter's hallmark composition for animal band-cups.<sup>1136</sup> On such cups he always varied the species on either side.<sup>1137</sup>

<sup>1126</sup> Cf. the incised dashes on the Minotauros of **280** (pl. 81a).

<sup>1127</sup> E.g., Tleson Painter: panthers, **295-97**, **396-98**, and deer, **389** (pls. 84, 106c, 108d-e, 109a, c); Manner of Tleson Painter: panther, **507-8** (pl. 124c-d); Centaur Painter: panthers, e.g., **531-32**, and deer, e.g., **528-29**, **531**, **628-29** (pls. 132, 133c-d, 159b, d-f).

<sup>1128</sup> E.g., the panthers of **230** by the Oakeshott Painter (fig. 87a; pl. 65c). The panther on an animal band-cup by Elbows Out has such incised rings on the trunk but not the neck, which is red (Frankfurt, Deppert; not previously published). Other deer, which may also be by Elbows Out, also have incised rings on the trunk and red neck: band-cup Amsterdam 8670 (Brijder et al. 1996, pls. 115.9, 116) and band-cup fragment St. Petersburg B. 77.118 (Petrakova 2009a, pl. 13.3). The deer on a cup in Rome (VG 102093; Hannestad 1989, no. 14a-b) bears resemblances to examples by the Tleson Painter and the Centaur Painter.

<sup>1129</sup> Amsterdam 15995 (not previously published; Brijder forthcoming) and Basel, market (Brijder 2000, pl. 204c). Cf. also a shield device by the Heidelberg Painter; Brijder 1991b, 387, fig. 95b.

<sup>1130</sup> Lip-cup, Louvre Cp 10248 (Haldenstein 1982, 149, 166); band-cup, New York, market (Royal-Athena Galleries, *Art of the Ancient World XVIII*, 2007, no. 124; previously, Cahn Auktionen, 22 September 2006, no. 417). Inside another lip-cup a deer looks up towards a bird in flight: Helgoland, Kropatscheck (Hornbostel 1980, 87, no. 54; interior not ill.).

<sup>1131</sup> In a different composition, a scratching or licking deer or stag fills tondos; see n. 1054.

<sup>1132</sup> **516** (pl. 128a; Centaur Painter), Baltimore, WAM 48.2116 (*Hesperia Art Bulletin* VIII, no. 2), Centre Island (NY), private (not previously published), Frankfurt, market (Antiken-Kabinett, Katalog 2, 1995, no. 57), Paris, Louvre Cp 10263 (Haldenstein 1982, 132, 140, 149), Thasos 3979π.

<sup>1133</sup> Fellmann 1988, 50.

<sup>1134</sup> **342** (pl. 97e; Tleson Painter) and New York, market (Sotheby's, 12 June 1993, no. 97; previously, Christie's London, 2 July 1982, no. 249, and idem, 11 July 1984, no. 227). The swan in the tondo of the cup from Gravisca has not been seen by the present author (Iacobazzi 2004, 156, no. 493). The lip-cup in the Schmidt collection in Biel (*Kunst der Antike aus Privatbesitz Bern, Biel, Solothurn*, Zentralbibliothek Solothurn, 21.10 - 3.12, 1967, no. 97, pl. 16) depicts a heron-like bird rather than a swan.

<sup>1135</sup> E.g., Baltimore, WAM 48.36; Taranto, Baisi 325; Lisbon DLB.004.18; Stühlingen, C. Giorgini; Heidelberg 281 (Brijder 2000, pls. 202d, 206c, 213c, 220e, 222f). Other swans by the Griffin-bird Painter have sickle wings: e.g., Berlin F 1777; Taranto 52112; Taranto, Baisi 327; London B 383 (Brijder 2000, pls. 206e, 208c, f, 213d). Cf. also Manchester III.H.59 (Close to the Griffin-bird Painter, Brijder 2000, pl. 228f).

<sup>1136</sup> The exception is band-cup **389** (pl. 106c-d).

<sup>1137</sup> Some other early animal band-cups show varied scenes on either side, e.g., **123** (pl. 40a-b; Painter of Louvre F 54). Especially on the many animal band-cups from after c. 540 BC, the scenes are usually (nearly) identical on both sides.

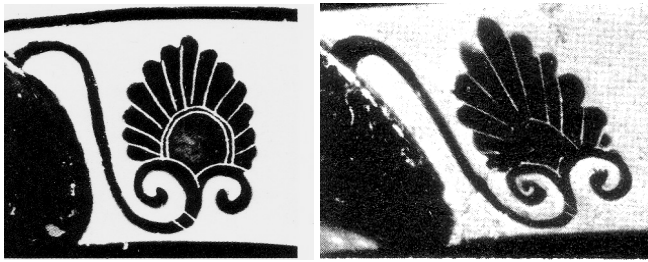


Fig. 104a-b. Palmettes of 271 and 272.

In general, on band-cups which show three animals including quadruped and bird on the same side, the bird usually occupies the central position, flanked by quadrupeds.<sup>1138</sup> In contrast, the Tleson Painter, from his earliest period onwards (267, 275-78, 325-27, 329, pls. 77c-d, 79a, c, 80a, 93a, c, 94a, d), placed the quadruped between birds.<sup>1139</sup> The composition of a grazing stag between swans, as seen on one side of 267, is without parallel.<sup>1140</sup> The boar between panthers on the other side finds a comparison only on an unattributed band-cup from Taranto.<sup>1141</sup> The boar of 267 is marked by white, clove-shaped spots, now faded.<sup>1142</sup>

### Ornaments

Seven cups of the earliest period have handle-palmettes. They are wider than other examples by the Tleson Painter. The leaves are black and vary in number from 9 to 12. If included, the volute-tie is either incised or painted as two red dashes (fig. 104a-b).

The foot of the Berlin cup (268), which is possibly alien, has rings underneath in a one-three-one sequence.

### Provenance and chronology

Of the earliest lip-cups, 268bis has been found in Catania, 270 has been found in Mylake, 271 and 272 in Vulci, 269 most likely somewhere in Etruria, and 274 in Phana (Rhodes).<sup>1143</sup> Band-cup 267 comes also from Italy, either Campania or farther south.<sup>1144</sup> 268bis was found in a votive deposit of the sanctuary of Demeter and Kore at Catania, amongst a large number of other Athenian black-figured imports, including at least five other little-master cups; 270 was found in the 'Westraum' of the Hekatompedos in Mykale; it is the only Athenian import with preserved figurework. Other finds include fragment of Gordion cups, lip-cups and an undecorated band-cup. Hockmann proposes a date between 560 and 550 BC.<sup>1144a</sup>

As explained above, these cups can be identified as the Tleson Painter's earliest work by their shape and type of palmette which the painter soon stopped using. The composition of the deer in the

<sup>1138</sup> Amongst many others, Adolphseck 22 (F. Brommer 1956, *CVA* 1, pl. 19.2, 4), Berkeley 8-61-6545 (*Hesperia Art Bulletin* XIII, no. 180), Naples 62227 (AA.VV., *In Stabiano. Cultura archeologia da Stabia: la città e il territorio tra l'età arcaica e l'età romana*, Stabia 2000, 78, no. 97).

<sup>1139</sup> Only two other band-cups with such a composition are known: 506 (Manner of Tleson Painter) and Orvieto, Faina 2567 (panther between swans; Wójcik 1989, 93).

<sup>1140</sup> As we shall see in the early and middle periods, on 275 a grazing goat is between swans on one side, while a grazing stag is flanked by sphinxes on the other side; on 276-78 (pls. 79a, c, 80a) and 325-26 (pl. 93a, c) a grazing stag is between sirens; and sirens flank a grazing goat on 327 (pl. 94a) or ram on 329 (pl. 94d).

<sup>1141</sup> Taranto 4956 (Lo Porto 1959/60, 220, figs. 195d, 196).

<sup>1142</sup> The 'shadows' of the spots are clearly visible on the photo in Dobrowolski 2007a, 153. Many painters marked the coats of rams with such white, clove-shaped spots. The Tleson Painter placed them on goats and a boar as well, while the Centaur Painter used them for boar, bull, ram, goat, stag and centaur. Cf. n. 1024.

<sup>1143</sup> Lip-cup 269 was formerly in the collection of Cima Pesciotti, whose vases were mainly unearthed in funerary contexts in Etruria Mineraria; cf. Moretti 1975, 179.

<sup>1144</sup> The first modern owner of band-cup 267, S.K. Potocki, accepted that it was found in Nola, Campania. However, W. Dobrowolski makes clear that this provenance is probably not reliable and that the cup may come from farther south in Italy (Dobrowolski 2007b, 37, n. 13).

<sup>1144a</sup> Rizza 1960; Panvini/Sole 2009, vol. I, 103-6 and vol. II, 322-23; Hockmann 2007, 155.

tondos of **269-71** is not entirely successful and was later improved upon by the Tleson Painter in the tondo pictures of wounded stags (**287-88**).

A sign of early manufacture of the Warsaw cup (**267**) is the repetition, on either side, of the number and composition of the animals.<sup>1145</sup>

Assuming that the foot of the Berlin cup belongs, the pattern of concentric circles, which is also seen under the feet of cups **263** and **265-66** by Nearchos and in the Manner of Nearchos, is an additional early trait. All the indications are that the Tleson Painter's earliest period dates c. 555/50 BC, contemporaneous with the latest work of Nearchos.

## EARLY PERIOD, c. 550/45 BC (nos. 275-324; figs. 105-7; pls. 79-92)

### Introduction

The early-period work comprises 11 lip-cups with interior figurework (LI), 22 lip-cups with exterior figurework (LO), nine lip-cups with inscriptions only (LP), five band-cups with exterior figurework (BO), a band-cup with inscriptions only (BP) and two little-master fragments of either shape.

The drawing style is refined and precise. As on the earliest cups, the quadrupeds are quite elongated with contours which are often stiff, for instance the rams of **301** and the stags of **304** (pls. 85d-e, 87a-b). In some cases the single figure on the exterior is placed off-centre, a bit too far to the left (e.g., goat, **302**, pl. 86a; siren, **309**, pl. 88d); the face of **309** is, however, perfectly centred on the bowl and over the stem. The palmettes are very elegant and nearly oval.

### Shape and dimensions

Band-cup **275** is *large*, the other band-cups are *medium*. The lip-cups are *large*, except for **296** (LO type) which is *extra large*, and **319** (LP type) which is *medium*. The bowls are *medium* to *deep*, and the feet range from *low* (**287**) to *high* (**301**). Band-cups **275-76** have a glazed fillet at the top of the stem, as the earliest band-cup **267**.<sup>1146</sup>

On average, the early-period cups of both types are the largest that Tleson ever fashioned (for the average absolute dimensions see chart 23). The lip slants slightly outwards, but less so than in the earliest period. The handles are turned gently upwards. The stem is still wide, and the edge of the foot's base is moderately high (e.g., **276**, **278**, **292**).

The cups with figurework on the exterior (LO) are the largest, whereas the cups without figures are the smallest (chart 23). The same distinction applies to the middle period cups.

	Foot	bowl
550/45- BO		
550/45- LI	0.45	0.36
550/45- LO	0.46	0.36
550/45- LP		

Chart 25. Average relative dimensions of cups in Tleson's early period.

<sup>1145</sup> Similarly, the early band-cup in Moscow, **275**. On the Tleson Painter's other band-cups, beginning with **276-78**, the number and composition of the animals differ on either side.

<sup>1146</sup> Such fillets are not a feature of later band-cups by the potter Tleson. Regarding early band-cup **277**, the foot has been reattached and may not be (completely) original. The feet of **278-79** are missing.

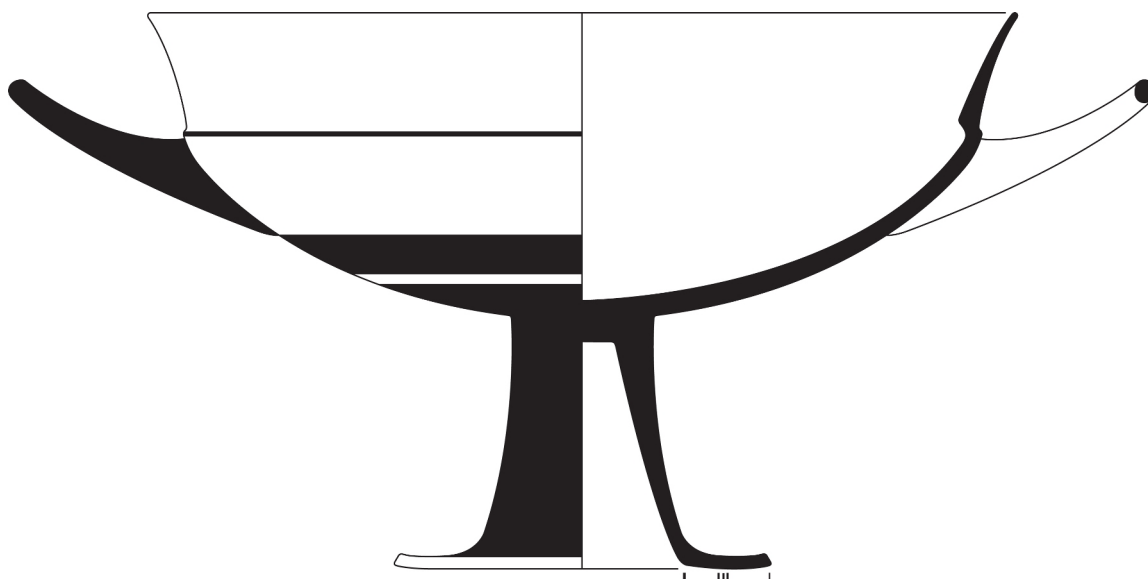


Fig. 105. Profile drawing of **292** (1:2).



Fig. 106. *Epoiesen*-signature of **280**.

### Inscriptions

Insofar as the handle-zones remain, the early-period lip-cups show an *epoiesen*-signature of Tleson on either side. In his characteristic manner, Tleson placed the *patronymikon* before the verb, in contrast to his brother Ergoteles' signature where it follows the verb.

Mistakes are rare. On side B of **287** an extra epsilon occurs before the name Nearchos and on fragment **315** the final nu of Tleson acts also as the first letter of Nearchos (pl. 90d). In the initial publication of **315**, Blatter noted that the shapes of some letters seem to diverge from Tleson's usual script in *epoiesen*-signatures.<sup>1147</sup> Considered in conjunction with the contracted form - ΤΛΕΣΟΝΕΑΡΧΟΕΠΟΙ[ - he concluded that the differences are evidence that another hand wrote the signature in an attempt at brand-copying. Although the present author suspects that the brand-copying of Tleson's name may have occurred on **504-5**, it is not the case here.<sup>1148</sup> Considering the script of **315**, the upright chi, as we have already seen, is not unusual for the Tleson Painter.<sup>1149</sup> Neither the upright sigma (e.g., **317**) nor the epsilon with downwardly slanting bars is peculiar (e.g., **289**). The most unusual letter is the pointy rho which, however, is not so very different from the rho of **324**.

It is difficult to understand why the potter Tleson chose to use only his *epoiesen*-signature on the cups of the early period, whereas he used *chaire*-inscriptions on his earliest cups. Perhaps the larger vases of this period provided enough space for the long inscription with the *patronymikon*.<sup>1150</sup> Other factors that could have played a part are a change in his standing in the workshop, for example his assuming the supervision from his father, or simply the wish to establish his name.

<sup>1147</sup> Blatter 1977.

<sup>1148</sup> In a letter of July 2006, R. Blatter writes that he also no longer believes that the inscription of the fragment in his collection was written by a painter other than the Tleson Painter and that it is not an example of copying the 'Tleson brand name'.

<sup>1149</sup> See also, e.g., **289**.

<sup>1150</sup> The nearly equally long *chaire*-inscription with ΣΥ and ΕΥΤΟΙ appears only later in his repertoire.

The tondo of lip-cup **280** contains inscribed labels next to the figures of Theseus and the Minotauros, MINOIO TAYPOS (bull of Minos); the name of Theseus is written retrograde.

### Interior decoration

The tondo borders consist of red-and-black tongues bordered by three concentric circles. In **280** (pl. 81a), behind the right foot of Theseus, two black tongues are painted next to one another; such an irregularity occurs more often in the work of the Tleson Painter, especially in the middle period.<sup>1151</sup> In the case of **287** (pl. 82b) the interruption in the sequence has been elegantly camouflaged by the spear shaft which extends over a reserved tongue.<sup>1152</sup> The relative sizes of the medallions are *small* to *medium* (0.44- 0.49). Once (**284**, pl. 81e), a dotted band encircles the bases of the tongues.

### Mythological subjects

The tondo of the Toledo cup (**280**, pl. 81a), as noted, illustrates Theseus killing the Minotauros. It has been mentioned in chapter one that whereas the story was portrayed elsewhere in Greece as early as the middle of the seventh century BC, it was introduced in Athenian vase-painting not till 570-60 BC. More Athenian depictions appeared between 560-50 BC, and in the following decades their number tripled.<sup>1153</sup> As a rule, the hero attacks with a sword and the monster defends himself with stones. Sometimes the Athenian youths and maidens, whose lives depended on the outcome, and Ariadne are represented (e.g., **110**, pl. 34b). But most often the illustration is limited to the two main protagonists. Six tondos of little-master cups show the event. The Toledo version differs from most others because the Minotauros is not seen fleeing but facing Theseus directly and defending himself.<sup>1154</sup> The body of the Minotauros in Toledo is covered with small dashed incisions indicating hair, but because the painter left the feet plain, the creature appears, as it were, to be wearing a bodysuit.<sup>1155</sup>

Hardly anything can be said about the single centaur in the tondo of cup **281** whose present whereabouts are unknown (pl. 81b). It can be seen only in a poor illustration in Hoppin's handbook. A single centaur occupies the tondos of at least two other lip-cups, but it is not found in the tondo of an extant Siana cup.<sup>1156</sup>

Many little-master tondos depict a sphinx, for example **282-83** (pl. 81c-d).<sup>1157</sup> Most frequently the creature resembles the one inside **282** where a seated, sickle-winged sphinx holds a raised forepaw against the tondo border and looks round. Fragment **283** preserves the head of a sickle-winged sphinx which also looks round. Occasionally the sphinx is frontal (e.g., **390**, pl. 107c). As mentioned above in chapter two, in the discussion of cup **56** (pl. 17a) by the Xenokles Painter, the subject is earlier seen fairly frequently inside Siana cups of the C Painter and his companions. The Tleson Painter's two early-period sphinxes stand out because of the meticulous incising of their wings and, on **282**, the sinuously curving tail with incised dashes as if braided.

---

<sup>1151</sup> See n. 1210; for odd tongues in the work of other painters see n. 37.

<sup>1152</sup> The tongue was probably not left blank intentionally; note the spear extending over a black tongue in **288** (pl. 82c).

<sup>1153</sup> For a full discussion of the literary sources and iconography of Theseus and the Minotauros see Brommer 1982, 35-64, and Servadei 2005, 92-126 (whence the statistics); see also *Theseus der Held*, passim.

<sup>1154</sup> Likewise, Rhodes 12216 (*CIRh* IV, figs. 61-62, where Theseus has no sword but is wrestling. The Minotauros tries to flee on **9-10** (pl. 5b, d; Eucheiros Painter), Moscow, Pushkin II 1 b 72 (N. Sidorova 1996, *CVA* 1, pl. 56.1-2), Taranto 52146 (Masiello 1997, fig. 69.7). For depictions of the story on the exteriors of little-masters see nn. 480-81.

<sup>1155</sup> In the Taranto cup in the preceding note the entire Minotauros shows incising (hands and feet, apart from the toes of one foot, are missing), whereas in the Moscow cup in the preceding note the Minotauros has fewer incisions and the face, chest, hands and feet show no incising at all. A hairless Minotauros is seen in the Rhodes cup in the preceding note and in two of the Eucheiros Painter's tondos (**9-10**).

<sup>1156</sup> Edinburgh 1953.23 (E. Moignard 1989, *CVA* 1, pl. 12.9) and New York, market (Royal-Athena Galleries, *Art of the Ancient World* XII, 2001, no. 189). The centaur on a fragment in Kavala (Bakalakis 1938b, 79, fig. 5) may not have been alone.

<sup>1157</sup> The subject is particularly popular in the workshop of Nearchos and Tleson (**263**, **268bis**, **282-83**, **338-40**, pls. 76d, 78c, 81c-d, 97a-c; inside **263** and **339** the sphinx faces forward).



The New York cup (**286**, pl. 82a) shows a bridled and winged horse or Pegasos in full gallop to the right. Such a lone winged horse is again seen in tondos of another lip-cup and two Siana cups by the Griffin-bird Painter.<sup>1158</sup> According to P.E. Blomberg, Pegasos is shown in these pictures after having thrown off his rider Bellerophon.<sup>1159</sup>

A siren, as preserved on **289-90** (pl. 82d-e), is amongst the most common themes in tondos of little-master cups.<sup>1160</sup>

### Non-mythological subjects

Tondo fragments in Athens and Leipzig preserve poultry: paired cock and hen (**284**, pl. 81e) or solitary cock standing before a lotus stem (**285**, pl. 81f).<sup>1161</sup> The Tleson Painter also represented poultry in the tondos of three other lip-cups: paired cock and hen (**268**, **344**, pls. 78b, 98a) or single cock (**343**, pl. 97f).

As a subject for a tondo, the stag wounded by a spear seems to be an invention of the Tleson Painter (**287-88**, pl. 82b-c). It is without parallel in other tondos. Not only the antlers but also the spear's shaft partly fill the area above the animal's back. The knees of both collapsing forelegs lean against the tondo border.

### Exterior decoration

#### Mythological subjects

Lip-cup fragment **291** (pl. 82f) stands out because of its extraordinary size and exquisitely drawn incisions. As noted above in reference to Nearchos' kantharoi (Acropolis 611, 612), it has quite often been supposed that Athenian painters and potters personally dedicated their largest, best and most innovative products to Athena Ergane on the Acropolis.<sup>1162</sup> Lip-cup **291** should probably be considered in such a context, that is, a dedication by the Tleson Painter, to the goddess, of a masterpiece of unusually large size and high quality, as his father Nearchos had earlier done.

One of the Tleson Painter's most inventive portrayals is Europa mounted on the bull on the outside of lip-cup **292** (pl. 83a). The lower body and hind legs of the bull and Europa's feet are cut off below the groove of the lip which acts as the waterline.<sup>1163</sup> This unusual pictorial device demonstrates beyond a doubt that the woman is indeed Europa.<sup>1164</sup> A Siana cup tondo of the second half of the 560s BC by the Malibu Painter probably contains the earliest known representation of the narrative in Athenian vase-painting.<sup>1165</sup> In black-figure the episode remains rare and most examples date from the

<sup>1158</sup> Lip-cup, Munich 2144 (Fellmann 1988, pl. 34.1-2), and Siana cups, Kiel B 529 (Brijder 2000, pl. 220a, dated to 550/40 BC) and St. Petersburg B. 365 (Petrakova 2009b, pl. 7.5 and 7). Occasionally the winged horse is unbridled: lip-cup Thessaloniki 7839 (Vokotopoulou 1985, 154-55, no. 244), and a komast cup by the Painter of Athens 533, dated by Brijder c. 560/55 BC (Brijder 1983, pl. 7e).

<sup>1159</sup> P.E. Blomberg, *On Corinthian Iconography: The Bridled Winged Horse and the Helmeted Female Head in the Sixth Century B.C.*, *Boreas* 25 (1996) 21-56, discusses the sudden popularity of the subject in Corinthian vase-painting from c. 580-560 BC. Lip-cup with a mounted Pegasos in tondo: Munich 9420 (Affecter; Fellmann 1988, pl. 21.6). Inside cup **103** (pl. 31c) by the Phrynos Painter, Bellerophon stands alongside Pegasos.

<sup>1160</sup> For the various compositions see nn. 341-48.

<sup>1161</sup> Both subjects are discussed earlier: for a paired cock and hen see n. 294; for a single cock in tondos see nn. 145-46.

<sup>1162</sup> See 174, n. 1066.

<sup>1163</sup> The horizontal cut-off of the bull is clearly functional, while coinciding at the same time with the cup's shape; the functional and form-induced types of *pars pro toto* are combined in this picture; further see chapter one in connection with cups **16-17** and **21**.

<sup>1164</sup> On the criteria for the identification of a female figure mounted on a bull as Europa or, e.g., a maenad see Villanueva-Puig 1987.

<sup>1165</sup> Florence, Ceccanti CC 676 (Brijder 2000, 669, pl. 247a). H.A.G. Brijder informs me that a medallion fragment of a Siana cup with Europa riding the bull, possibly by the Malibu Painter, has recently appeared in the art market (Casa Serodine). The depiction inside a Siana cup in Rhodes (1323) is later, but probably also predates lip-cup **292**. In a letter of 13 July 2000, A.A. Lemos writes that this could be the cup that M. Robertson mentions in *LIMC* IV, s.v. Europa I, 78, no. 26, described as a little-master cup, since no little-master cup in

late sixth and early fifth centuries BC.<sup>1166</sup> Strikingly, the painter of another lip-cup presented the story very similarly and also cut off the lower body and legs of the bull carrying Europa at the groove of the cup.<sup>1167</sup>

Triton is portrayed on the opposite side of **292** and on fragment **293** (pl. 83b-c).<sup>1168</sup> The sea-god stretches out his arms, as he does on an unattributed fragment in Amsterdam.<sup>1169</sup> In contrast, the Triton by the Eucheiros Painter (**2**, pl. 1c) bends his right arm down. Although the stories on either side of **292** are not directly related, they are generally linked by their maritime character.

The sphinx of **294** (pl. 83d-e) is seated facing forward, with both forepaws on the ground, as on a contemporaneous lip-cup of the Taleides Painter (**127**, pl. 42a).<sup>1170</sup> Like the Centaur Painter, the Tleson Painter often put a single sphinx on the lips of lip-cups. But none of his other single sphinxes, which are later, are similarly posed. The sphinx either sits or stands holding a foreleg raised or stands on its four legs.<sup>1171</sup>

The siren of lip-cup **309** (pl. 88d) looks round and, in this respect, is only matched in the work of the Tleson Painter by the siren of band-cup **327** (pl. 94a). Otherwise he repeated the same variants on lip-cups as he depicted on band-cups: the siren faces either left or right and has sickle wings held up and behind (**309**, **370**, pls. 88d, 103d) or wings of common shape which are either stretched back (**367-69**, pl. 103b-c) or held extended and pendent on either side (**291**, **366**, **406-7**, pls. 82f, 103a, 111e, 112a-b).

### Non-mythological subjects

As mentioned above, each side of **275** shows a comparable arrangement of three animals which is also employed on the earliest known band-cup of the Tleson Painter (**267**, pl. 77c-d). Whereas one side of **276** (pl. 79a-b) has the same arrangement comprising a stag between sirens, the opposite side portrays four animals: cockfight flanked by hens.<sup>1172</sup> The same two variants are again met on **325-27** and **329** (pls. 93-94). And fighting-cocks, which were a favourite subject of the Tleson Painter, reappear on fragments **331-34** (pl. 95a-d).<sup>1173</sup> Confronting fighting-cocks form a compact, horizontal scene which makes them very suited to the lip or handle-zone of a little-master cup. We have seen in chapter two that, on lip-cups, the paired cocks are usually depicted alone, but on band-cups, with few exceptions they are flanked by hens.<sup>1174</sup>

---

Rhodes with such a representation is known to her. For the iconography of the abduction of Europa see *LIMC* IV (1988) s.v. Europe I, 78ff. (M. Robertson), and Silvestrelli 1998.

<sup>1166</sup> Silvestrelli 1998, 163-72.

<sup>1167</sup> Cambridge (Mass.), private (Sotheby's London, 31 May 1990, no. 364).

<sup>1168</sup> For the story of Triton see, in chapter one, the discussion of the portrayal on **2**. For depictions of Triton on little-master cups see nn. 153-54.

<sup>1169</sup> Amsterdam 2127 (Brijder et al. 1996, pl. 96.2). Although the fragment's style is not unlike the Tleson Painter's, not enough remains for an attribution. The much simpler tunic of Triton differs from the two examples discussed here.

<sup>1170</sup> For other cups with sphinxes in the same pose see n. 587.

<sup>1171</sup> This applies also to the Centaur Painter's sphinxes, including those by him and the Tleson Painter in compositions with other figures, as we shall see.

<sup>1172</sup> The two fighting-cocks form a central grouping which is flanked by two others in mirror symmetry, an arrangement which is similar to the scene on the other side of the cup.

<sup>1173</sup> The same two compositions are seen on **506** in the Manner of the Tleson Painter (pl. 124a-b).

<sup>1174</sup> For lip-cups with fighting-cocks see nn. 355-56. Band-cups with fighting-cocks flanked by hens: **506** (pl. 124b, Manner of Tleson Painter), Bucharest (V. Zirra, *Ceramica arhaica si attica, Histria* I, Bucharest 1954, 413, fig. 285d), Göttingen K 360a-b (N. Eschbach 2007, *CVA* 3, pl. 69.2-3), Jerusalem, BLM 91.71.309 (Muscarella White 1974, no. 55; I disagree with Hoffmann's attribution to Near the Tleson Painter, which is accepted in *Para* 76), Munich 9442 (Fellmann 1989, pl. 33.1), twice New York, market (Christie's, 5 June 1998, no. 119, and Royal-Athena Galleries, *Art of the Ancient World* IV, 1985, no. 54), Rome, Capitolini 195 (G.Q. Giglioli/V. Bianco 1962, *CVA* 1, pl. 39.1-2), Stockholm 1959:004 (A. Andrén ed., *Antiken Nationalmuseum Stockholm*, Stockholm, no. 88), Gravisca 75/13297 (Iacobazzi 2004, 141, no. 392). On New York 06.1021.157, one hen is replaced by a cock (mistake?; Richter 1953, pl. XV.23a-d), whereas on a cup in the London market the fighting-cocks are flanked by swans (Ede, October 1986, no. 3; previously, idem, December 1985, no. 274). The fighting-cocks of two band-cups stand alone: Utrecht ARCH 507 (*Ars Antiqua*, Lagerkatalog 3, December 1967, no. 64).

A stag between sirens is repeated on **277-78**; the opposite side of each cup depicts five animals: swan between cocks and hens (pls. 79c-d, 80a-b). While maintaining a symmetrical scheme, the Tleson Painter placed the latter figures in a less tightly knit grouping with the cocks and hens facing the handles as if moving away from the centre. The swan of fragment **279** may well have also been part of such an arrangement. No other known band-cup shows the same composition and combination of animals as **277-78**, although several examples illustrate scenes of five birds in a few standard compositions where the flanking birds are, instead, turned towards the centre.<sup>1175</sup>

Characteristic of the Tleson Painter's lip-cups with a single animal on the exterior is the repetition of the same subject on either side. For this reason, the fragments restored as one cup in New York are here catalogued as two (**305-6**, pl. 87c-d) because they preserve a cock or grazing stag on either side and share no point where they join. Furthermore, they were bought separately in Italy ten years apart and it is unclear whether they have a common source.<sup>1176</sup> Although they share traits (similar colouring, lips of equal height, early-period work of the Tleson Painter), they are most likely sections of different cups, even if they may have been discovered in close proximity.

As noted above in connection with **269-71**, incised rings regularly mark the coats of the Tleson Painter's panthers, deer and stags, like the panthers of **295-97** (pl. 84a-e). On lip-cups in general, a lone panther stands or walks peacefully on four legs, as seen on a lip-cup of the Painter of Louvre F 54 (**122**, pl. 39c-d).<sup>1177</sup> An occasional lip-cup, however, shows a panther with a raised foreleg, as portrayed by Tleson Painter and the Centaur Painter (**295-97**, **600-1**, pls. 84b-e, 153f-g),<sup>1178</sup> whereas other lip-cups show the feline leaping with both forelegs extended.<sup>1179</sup>

---

and Warsaw, NM 198537 (M. Bernhard 1967, *CVA* 4, pl. 38.1-2). The scenes of a few fragments are uncertain: Kavala (Bakalakis 1938a, 144, no. 223, fig. 19.6), Kepoi (V.D. Kuznetsov, *Archaeological Investigations in the Taman Peninsula*, in Tsetschladze 2001, 339, fig. 23), Larnaca 1423 (Robertson 1981, 53, no. 15, pl. XXXIX.15), Oxford G. 137.22 (not previously published). On one band-cup a single fighting-cock stands between hens: Larnaca CS 2535.10 (V. Karageorghis, *New Phoenician Discoveries in Cyprus*, *Atti del I Congresso Internazionale di Studi Fenici e Punici*, vol. I, Rome 1983, 173-77, pl. 31.4).

<sup>1175</sup> Cock flanked by swans and, then, hens: London, market (Christie's, 20 May 1981, no. 276). Hen flanked by swans and, then, hens: Basel, market (*Para* 112.38bis), Turin, private (F.P. Porten Palange, *Materiale archeologico conservato in collezioni private a Torino*, *Acme* 22 [1969] pl. 1.1). Swan flanked by hens and, then, swans: Arezzo, private (both hens facing left!; Christie's London, 16 July 1985, no. 413), Athens, NM 13108 (Callipolitis-Feytmans 1986, pl. 33.4-5), Freiburg, market (Puhze, *Katalog* 21, 2007, no. 122; previously, idem, *Katalog* 17, 2003, no. 148), Greifswald 208 (Hundt/Peters 1961, pl. 18, no. 208), Kassel T 704 (R. Lullies 1972, *CVA* 1, pl. 30.3), twice London, market (Christie's, 12 July 1977, no. 136; previously, idem, 23 February 1965, no. 181; Helios Gallery, website, September 2006), Naples 64518 (L. Orsi, *Gli Scavi di Stabiae*, *Giornale di scavo*, Rome 1996, 444, fig. 40), Philadelphia, Haverford EA-1989-5 (A.H. Ashmead, *Haverford College Collection of Classical Antiquities: The Bequest of Ernest Allen*, Philadelphia 1999, 7-8), Rome, VG 79635 (Hannestad 1989, no. 129), San Antonio 90.104.3 (Shapiro 1995, 258, no. 147). Siren flanked by hens and, then, swans: Bassano del Grappa 52 (Andreassi 1990, 92, no. 19), Florence 151153 (not previously published), Freiburg, market (Puhze, *Katalog* 19, 2005, no. 106; previously, idem, *Katalog* 15, 2001, no. 127), London, market (Christie's, 28 April 2004, no. 453; previously, Christie's Geneva, 5 May 1979, no. 52), Nauplion 537 (*ABV* 250.33), Nir David (P.P. Kahane, *Museum of Mediterranean Archaeology*, *Nir David, Israel*, Nir David 1966, pl. IV.8), Seraing, Hoir (not previously published), Taranto 52144 and 52145 (Masiello 1997, 265, fig. 69.10-11).

<sup>1176</sup> The fragment with cock (**306**) was bought in 1927, and the fragments with stag, partial inscription and palmette (**305**) were bought in 1937 (cf. Richter 1953, 5). According to Richter (1938, 52), one of the latter fragments joined the cock fragment. Nevertheless, this is not unambiguous proof that the stag and cock belong to the same cup.

<sup>1177</sup> For a list of this type of panther on lip-cups see n. 560.

<sup>1178</sup> Beirut, American University 7264 (mentioned in Brijder et al. 1996, 59), London, market (Helios Gallery, website, September 2007, no. G. 28), Phokaia no. 54 (Tuna-Nörling 2002, 178, no. 38, not ill.), Richmond, Virginia 62-1-14 (Elbows Out, *Para* 112.39bis; Reed 1973, no. 91).

<sup>1179</sup> Amsterdam B 11390 (Brijder et al. 1996, pls. 97, 98.1), Atlanta 1986.8.14 (not previously published), Centre Island (NY), private (not previously published), Florence 94578 (not previously published), Paris, Louvre F 96 (Plaoutine 1938, pl. 87.6, 8), Sèvres 4650 (M. Massoul 1936, *CVA* 1, pl. 15.1-3).

On **298** (pl. 85a) the single lion on the lip holds a foreleg raised. The pose of the damaged foreleg of the lion on the lip of **299** (pl. 85b) is uncertain.<sup>1180</sup> In addition, lions on lip-cups in general, like panthers or sphinxes, sometimes stand on all fours or leap extending both forelegs forward.<sup>1181</sup> An encounter between a lion and goat is very rarely found on little-master cups. On **300** (pl. 85c) the lion stands growling(?) opposite the goat; in the two other known examples the lion attacks the goat.<sup>1182</sup>

Three variants of a lone ram appear on the lips of lip-cups. The ram walks holding its head upright, as in the Tleson Painter's depictions (**301**, **414-15**, pls. 85d-e, 114a-b),<sup>1183</sup> or lowers its head to graze.<sup>1184</sup> In the third variant, which seems limited to the Centaur Painter, the animal runs (**561**, **631-35**, pls. 143e, 160a-c); once, however, he chose the walking pose (**560**, pl. 143d).<sup>1185</sup>

Two variants of a lone goat are found on lip-cups. The goat grazes, as portrayed by the Tleson Painter (**302-3**, pl. 86)<sup>1186</sup> or runs as in most depictions by the Centaur Painter (**636-40**, pls. 160e-f, 161a-d).<sup>1187</sup>

As remarked above, quite a few of the Tleson Painter's band-cups illustrate a quietly grazing stag. He placed the same subject on the lips of at least three lip-cups (**304-5**, **412**, pls. 87a-c). Also the Centaur Painter chose the same type (**562-64**, pl. 144a-b, d) and supplied the stag with antlers which, like those of the Tleson Painter's stags, consist of two long, slightly bent lines with short, oblique branches.<sup>1188</sup> On lip-cups in general, the stag once runs (**629**, pl. 159d-e; Centaur Painter) and is once wounded by a spear;<sup>1189</sup> in all other instances the animal grazes.<sup>1190</sup>

<sup>1180</sup> Also raising one foreleg: Copenhagen, NM ABC 42 (C. Blinkenberg 1928, *CVA* 3, pl. 117.1), Bremgarten, Gottet G 294 (not previously published), Cambridge (Mass.), Harvard University 1927.146 (G. Chase/M. Pease 1942, *CVA* Fogg and Gallatin 1, pl. IX.3), Larnaca, Z. Pierides (Maffre 1971, 645, fig. 8), Munich 2156 (Fellmann 1988, pl. 26.6-8), Oxford G 1006 (not previously published), Rome, VG 79881, 79884 (Hannestad 1989, nos. 37-38), Vatican 35271 (on one side only; Iozzo 2002, 150-51, no. 201, pl. XCIII). On a lip-cup of the Taleides Painter the lions look round (**126**, pl. 41c-d).

<sup>1181</sup> Standing on four legs: **715** (pl. 172a-b), Berlin V.I. 4495 (Beazley 1932, 183), Chicago 1907.10 (on the other side with a male figure; Haldenstein 1982, 133), Havana 150 (Olmos 1993, 93-94, no. 24), Malibu, Getty 81.AE.202.5, 81.AE.202.14 (not previously published), Nicosia C 680, C 1063 (Gjerstad 1977, no. 432, pl. 39.8-9; Flourentzos 1992, 154, pls. XXXIX, XLII), Philadelphia, market (*Hesperia Art Bulletin* XIX, no. 118), Vatican 35271 (on one side only; Iozzo 2002, 150-51, no. 201, pl. XCIII). Both forelegs raised: Larnaca, Z. Pierides (Maffre 1971, 645-47, fig. 9), Nicosia C 1066 (Flourentzos 1992, 154, pls. XL, XLII), Samos s.n. (K. Tzakos, Σάμος, Ἀνασκαφαί, *ADelt* 25 [1970] 416-18, pl. 350a). The pose of the lion on the lost cup Berlin F 1767 is not known (Kästner 2005, 116, not ill.).

<sup>1182</sup> Lip-cup with figurework in handle-zone, New York, market (Royal-Athena Galleries; Heesen 1996, 152-54, no. 37), and band-cup, Reading 51.4.7 (Schauenburg 1981, 336, fig. 6).

<sup>1183</sup> Walking ram: **560** (pl. 143d, Centaur Painter), Adria I.G. 22697 (S. Bononi 1991, *CVA* 2, pl. 35.6-8), Atlanta 2005.26.2 (Haldenstein 1982, 77, adopting Robert Guy's attribution to the Tleson Painter), Brunswick, Bowdoin 1930.35 (Buitron 1972, no. 6), Como C 18 (F.P. Porten Palange 1970, *CVA* 1, pl. 3.1a-b), Naples 81145 (A. Adriani 1950, *CVA* 1, pl. 14.7), St. Petersburg Nf. 41.627 (Skudnova 1957, 45-47, whose attribution to the Tleson Painter is not accepted here; in Petrakova 2009b, pl. 11.2, the fragment has –more justifiably– been attributed to the Group of G 61, without mentioning the earlier attribution by V.M. Skudnova), Rhodes 1337 (Maiuri 1923-24, 272-73, fig. 172), Rome, VG 79564, 102081 (Hannestad 1989, nos. 19, 39).

<sup>1184</sup> Grazing ram: Adria I.G. 22440-22441 (S. Bononi 1991, *CVA* 2, pl. 34.4-5), Basel, AntMus Z 331 (J.-P. Descoeudres 1981, *CVA* 1, pl. 33.2-3), Canberra 65.15 (Green/Rawson 1981, 30-31), Thasos 2454π (not previously published).

<sup>1185</sup> One has to keep in mind that there is often a relation between both sides of the Centaur Painter's cups; the animal which runs on one side may therefore be fleeing from a figure on the opposite side and be involved in a hunt or pursuit.

<sup>1186</sup> The pose of the goat (or deer) on **487** by the Tleson Painter (*ABV* 179.20) is not known. Additional grazing goats: **564-65** (pls. 144e, 145a, Centaur Painter), **752** (pl. 173d), Hannover 757 (A-B. Follmann 1971, *CVA* 1, pl. 35.3), Rome, VG 79876 (Hannestad 1989, no. 11).

<sup>1187</sup> A running goat is also seen on two unattributed fragments in Rome (VG 79886, 102088; Hannestad 1989, nos. 23, 28).

<sup>1188</sup> Differently, the antlers of Elbows Out's stags (Heesen 1996, 162, figs. 119-20), which consist of curved lines on top of one another. Sometimes, in more lively scenes, the Centaur Painter uses one bent line for an antler (e.g., **529**, pl. 132c); and inside one of his early cups (**515**, pl. 128a) he depicts yet another type of antler.

<sup>1189</sup> Bolligen, Blatter (Blatter 1973, 71, figs. 3-4).



Fig. 107. Palmettes of **286**.

The Tleson Painter's single cocks or hens always face left (**306-8**, **358-65**, pls. 87d, 88a-c, 101c-f, 102).<sup>1191</sup> A cock also faces left on an unattributed lip-cup,<sup>1192</sup> but other single cocks on lip-cups are turned to the right instead (e.g. **104** and **603**, pls. 31e, 154d).<sup>1193</sup>

The single swans of the Tleson Painter's lip-cups spread pendent wings to either side (**310-12**, **408-10**, pls. 88e, 89, 112c-d, 113a-c), like nearly all other swans on lip-cups.<sup>1194</sup> The exceptions occur on two lip-cups where the swans hold both wings back.<sup>1195</sup>

### Ornaments

The early-period palmettes are the most elegantly painted by Tleson Painter. They are rather oval and have nine or eleven black leaves. Most frequently, they include a volute-tie consisting of a red dash, which is occasionally incised (e.g., **282**, **287**, **322**), or of two short, red lines (**276**, **286**, **289**, **316-17**, **319**, fig. 107). The underside of the foot of **292** shows circles in a one-three-one sequence.<sup>1196</sup>

### Provenance and chronology

The provenances of 36 of the Tleson Painter's early cups are recorded: Greece, Athens, (**284**, **288**, **291**, **293**, **297**) and Corinth (**301**); eastwards, Rhodes (**295**, **317**), Daskyleion (**279**) and Naucratis (**300**); the Black Sea region, Berezan (**290**); southern Italy, Lipari (**283**) and Taranto (**320**); central Italy, Vulci (**278**, **281-82**, **287**, **289**, **294**, **298**, **310**, **315**), Tarquinia (**314**), Gravisca (**299**), Orvieto (**311**), Perugia (**276**) and unspecified find-places in Etruria (**307-8**, **313**, **323-24**) as well as somewhere in Italy (**275**, **303**, **305-6**, **321-22**).

No less than five cups have come to light in Athens, four on the Acropolis and one in the Agora. Above, it has been suggested that the Tleson Painter's extraordinarily large and fine lip-cup **291** was dedicated to Athena Ergane.<sup>1197</sup> The excavation data of only a few cups are available. Band-cup **276** has been found in tomb 19 in the Palazzone necropolis at Perugia which, according to L. Cenciaglioli, was one of the richest burials in the area; the band-cup was the only Athenian pottery amongst a number of local workmanship.<sup>1198</sup> The fragment from Daskyleion (**279**) has been unearthed from a trench which contained a considerable amount of Athenian black-figure, including a fragment of a Siana cup by the C Painter which K. Gürkay dated 570/60 BC and recognized as the earliest

<sup>1190</sup> E.g., five small lip-cups (and two band-cups) in the Manner of the Centaur Painter (**695-701**, pls. 170c-d, 171a-b), Bucharest s.n. (Alexandrescu 1978, 73, no. 378, pl. 42), New York 25.78.86 (Richter 1953, pl. XII.15), Nicosia C 1015 (Flourentzos 1992, 151, pls. XXXIX, XLII), Rome, Antiquarium (Paribeni 1960, 117, no. 38, pl. 9).

<sup>1191</sup> The pose of the cock on **500** (*ABV* 179.24) is not known.

<sup>1192</sup> Cock facing left: London, market (Sotheby's, 10-11 December 1984, no. 49). Hen facing left: Bucharest, Histria 1971.5 (Domaneantu 1988, fig. 2.5) and Samos K 6939 (Kreuzer 1998a, 180, pl. 43, no. 244).

<sup>1193</sup> Only three more are known: two illegally excavated in Italy (website Carabinieri 63265/781, 63265/799) and Munich 9412 (Fellmann 1988, pl. 6.1-7). For single hens facing right see n. 640, in connection with **136** (pl. 44b).

<sup>1194</sup> See, e.g., the swans of the Taleides Painter (**128-29**, pl. 42b-c).

<sup>1195</sup> Lip-cup **602** by the Centaur Painter and an unattributed fragment in Gravisca 72/13650 (Iacobazzi 2004, 75, no. 98, whose attribution to Tleson is probably incorrect because the incisions of the white wing-band are too deep; the Tleson Painter incised only partly through the white paint, not down to the underlying black glaze.

<sup>1196</sup> The foot was rejoined in antiquity.

<sup>1197</sup> See p. 189.

<sup>1198</sup> Cenciaglioli (2005, 55) dates the Tleson Painter 'around the middle of the sixth century'. In a preliminary publication A.E. Feruglio (1974, 158) places the band-cup in the third quarter of the sixth century.

object in the trench.<sup>1199</sup> Görkay assigns the Tleson Painter's fragment **279** to 550/40 BC. Fragment **283** was discovered in the area of the necropolis of Lipari, although outside a grave.<sup>1200</sup> Lip-cup **287** was found in Vulci, together with a 'Tyrrhenian' amphora, which J. Kluiver dates 560/55 BC.<sup>1201</sup> Lip-cup **321** is the single known vase from a grave in the Arsenale Militare, Villa Pepe, region of Taranto.<sup>1202</sup> Various commentators have suggested dates for individual early-period cups of the Tleson Painter varying from c. 550 BC to 540/30 BC.<sup>1203</sup>

Judging from the development of the shape and the figurework as well as the ornaments, the Tleson Painter's early period seems to have begun around 550 BC. At any rate, the concentric rings under the foot of **292** would preclude a later start.<sup>1204</sup> The end of the early period, on the other hand, is more difficult to determine. In my view, the transition to the middle period may well have taken place about 545 BC or shortly thereafter.

## MIDDLE PERIOD, c. 545/35 BC (nos. 325-432; figs 108-14; pls. 93-117a)

### Introduction

The middle period of the Tleson Painter is perhaps the most interesting, since his work from this period can be divided into *medium* to *large* cups and *small* cups. Cups of all sizes, particularly the *small* ones, reveal an exchange of influences between the Tleson Painter and the Centaur Painter: they shared designs and chose the same subjects.<sup>1205</sup> In fact, their work is sometimes so similar that the individual hands can not easily be distinguished.

Compared to the early-period cups, the shape changes only slightly, as described directly below. The animals have more compact forms and the palmettes are more rounded. The incisions become less detailed and rather cursorily executed (for example the siren's wings on side A of **326**, pl. 93c).

### Middle period: *medium* to *large* cups (nos. 325-88; figs. 108-12; pls. 93-106b)

### Introduction

This group comprises 11 lip-cups with interior decoration only (LI), 19 lip-cups with exterior decoration only (LO), 14 unfigured lip-cups, including one with band-skyphos decoration (LP), five lip-cup fragments (**353**, **355**, **373-74**, **380**), of which the decorative scheme can not be determined, 10 band-cups with exterior decoration only (BO), one unfigured band-cup (BP) and four fragments of either little-master type.

### Shape and dimensions

The band-cups are *medium*, with *medium* to *deep* bowls and *medium* to *high* feet. The lip-cups are *medium* and *large*, the exception being an LO type cup (**361**) which is *extra large*. Two bowls are shallow (**347**, **381**); the others are *medium* to *deep*. With the exception of **378**, which has an *extra high* foot, the feet of lip-cups are *medium* to *high*.

<sup>1199</sup> Görkay 1999, 8.

<sup>1200</sup> Amongst the other 'sporadic' finds are fragments of Siana cups by the Painter of Tübingen 2236 (*Meligunis-Lipàra* II, 197; Brijder 2001, nos. 764, 767-77).

<sup>1201</sup> Boston 98.916 (Kluiver 2003, 151, no. 47).

<sup>1202</sup> L. Masiello dates it 540/20 BC (1997, 282, no. 72.1).

<sup>1203</sup> General dating to 'the third quarter of the sixth century' is not noted. c. 550 BC (**280**: S. Woodford, in *LIMC* VI, 575; *MuM*, Auktion 18, 29 November 1958); c. 540 BC (**292**: J. Gaunt, in Padgett 2003, 340; **295**: J.-P. Descoeudres, *CVA* Basel I, 92; **309**: *MuM*, Sonderliste G, November 1964; **319**: Hamma 1989, no. 9); c. 540/30 BC (**296**: Racz 1965, no. 46; **299**: B. Iacobazzi 2004, 76).

<sup>1204</sup> Based on the shape and the concentric circles under the foot, J. Gaunt dates the cup c. 540 BC, which in my opinion is too late (Gaunt, in Padgett 2003, 341). Similarly, in my opinion, he dates also a band-cup by the Phrynos Painter in Atlanta (**100**, pl. 30c-d) too late, c. 540/30 BC (op. cit., 343).

<sup>1205</sup> Of course, it is often impossible to determine who influenced whom.

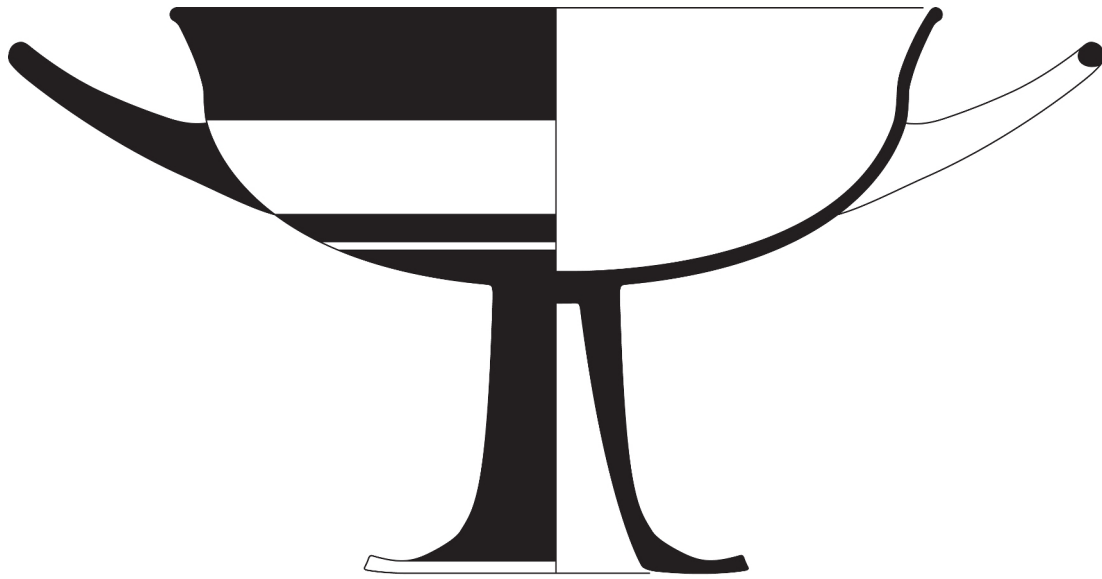


Fig. 108. Profile drawing of **326** (1: 2).

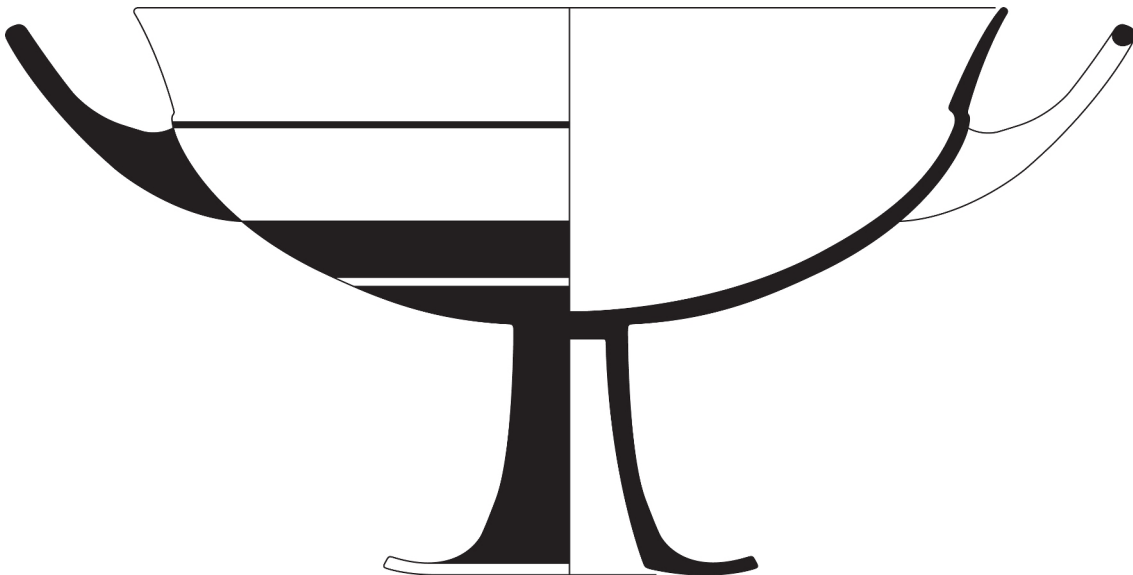


Fig. 109. Profile drawing of **346** (1:2).

During the middle period, as remarked, the shape barely changes. The bowl becomes more shallow (particularly on the band-cups), the lip is a bit more upright and the handles show a stronger upward curve (fig. 109). The stem and feet retain a quite sturdy appearance, particularly on the band-cups (fig. 108). The more shallow bowl and less widely projecting handles result in slightly smaller cups in comparison to those of the early period. The average absolute and relative dimensions are reported in charts 23 and 26, respectively. As in the early period, the unfigured lip-cups (LP) are, on average, the smallest, and the lip-cups with exterior figures (LO) the largest (chart 23).

	Foot	Bowl
545/35- BO	0.48	0.37
545/35- LI	0.47	0.36
545/35- LO	0.48	0.36
545/35- LP	0.50	0.34

Chart 26. Average relative dimensions of cups from Tleson's middle period (*medium* to *large* cups).



Fig. 110. *Chaire*-inscription on side A of 347 (kappa omitted).

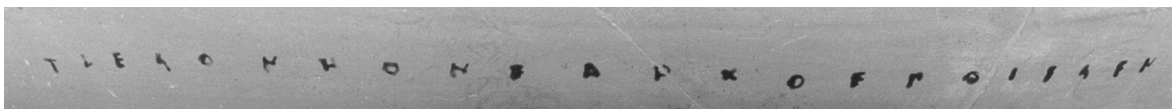


Fig. 111. *Epoiesen*-signature of 376.

### Inscriptions

At least 26 middle-period *medium* to *large* cups bear *epoiesen*-signatures of Tleson which, as in the early period, contain only a few errors. On 338 and 370 the verb is missing an iota; on 341 an epsilon has been omitted from the verb; and on 359 the last two letters of the verb have been left out, due apparently to a lack of space which made it necessary to place the preceding three letters closer together.<sup>1206</sup>

Two cups (336, 366) have the basic *chaire*-inscription and eight bear the variant which is not attested outside the work of the Tleson Painter: ΣΥΧΑΙΠΕΚΑΙΠΙΕΙΕΥΤΟΙ.<sup>1207</sup> The mistakes are limited to the omission of two letters on 347: the kappa (side A, fig. 110) and the tau in the final -TOI (side B).

The same formula, whether an *epoiesen* or *chaire*-inscription, is repeated on either side of the cup.<sup>1208</sup> The script is neat and the letters are well spaced in a straight line. Occasionally an asymmetrical sigma occurs beside a symmetrical one (e.g., 335).<sup>1209</sup>

In the tondo of 336 a label names the winged goddess Eris. The partial tondo of 337 preserves the first two letters of a retrograde inscription: KE[.

### Interior decoration

The tondo borders consist of alternately red-and-black tongues bordered by three concentric circles. Odd tongues appear most frequently in the middle period and are perhaps further evidence of decreasing concern for careful workmanship. Inside 335-37 (pl. 95e-g) two black tongues are next to one another, and inside 344 (pl. 98a) a thin red tongue is squeezed in on the right (middle).<sup>1210</sup> The relative sizes of the medallions are *small* to *medium* (0.4-0.5).

<sup>1206</sup> With regard to 379, M. De Min (1998, 136-37) mistakenly states in her transcription that the first part of the inscription reads, on one side, 'TLFEONKO'. Furthermore, she reads 'F' instead of 'E' in the verb on the same side as well as in the name on the reverse. Her photo of the reverse, however, shows that in the latter case the middle and lower horizontal bars of the 'E' are crowded together. Likewise, the heta of the article 'HO' on the reverse seems a bit distorted, tending to resemble a kappa at first sight, which may also be the case on the other side where De Min transcribes the heta as kappa. Doubt seems justified about De Min's transcriptions.

<sup>1207</sup> Although the beginning of the inscription of 366 is missing, the absence of -TOI at the end, seems to point to the simple variant of the formula (though a smaller cup, 419, starts with ΣΥ but does not end with -EYTOI, probably due to lack of space). It is impossible to determine whether the fragments of 354-55 may belong to one, two or even three cups, as none of the three fragments joins. However, the two fragments of 355 are treated as pieces of both sides of the same cup because of their similar surface colour.

<sup>1208</sup> It is therefore unlikely that a now lost fragment once in Heidelberg with *chaire*-inscription belongs to the same cup as fragment 472 with Tleson's *epoiesen*-signature, as suggested by Beazley (ABV 181.10). Other painters sometimes placed two different inscriptions on the same cup, e.g., 2 (Eucheiros Painter), 95 (Phrynos Painter), 201-2, 205 (Stroibos Painter). On workshop preferences for particular formulas of *chaire*-inscriptions see Heesen 1996.

<sup>1209</sup> The asymmetrical sigma probably preludes to the late period, which would seem to accord with the less careful manner of drawing which becomes visible in the middle period.

<sup>1210</sup> 335 and 337, lower right part of the tondo, 336, upper left part. Also odd tongues in *small* cups, 390-93 (pl. 107c-f), as discussed below. For the phenomenon of odd tongues, see further n. 37.



### Mythological subjects

Different types of female winged figures, like the one labelled Eris in the tondo of **336**, are discussed in chapter five.<sup>1211</sup> They rush to the right in the so-called Knielauf stance. But unlike most other representations, the goddess of **336** is facing forward rather than looking round.<sup>1212</sup> She wears winged shoes<sup>1213</sup> and a patterned peplos.<sup>1214</sup> This is our earliest image of Eris in Athenian vase-painting.

A pair of winged figures such as inside **337** (pl. 95g), is traditionally said to represent the Boreads, although their identity remains uncertain.<sup>1215</sup> Based on the two letters of the partial inscription (KE) in the tondo of **337**, however, Haldenstein instead identified the winged figures as a pair of Keres.<sup>1216</sup> But her interpretation is problematical because the Keres are female demons of death, whereas the two tondo figures are male.<sup>1217</sup> E. Kunze-Götte draws attention to the feline skin of the front male which is also worn by the front figure of a winged pair of males on a Lydan plate as well as by the single winged youth inside lip-cup **245** in the Manner of Lydos, where the youth is labelled Kastor, one of the Dioskouroi (pl. 71b).<sup>1218</sup> The feline skin, which is not repeated in other depictions of winged male pairs, seems indeed to be a significant attribute which may well mean that the winged males of **337** as well as on the Lydan plate depict the Dioskouroi.<sup>1219</sup>

Haldenstein's attribution of **337** to the Tleson Painter is doubtlessly correct. She cites the winged shoe and position of the hand, which are again seen inside **336**. The incising of the feathers and wing band provide further confirmation.

As discussed above, many tondos of little-master cups picture a seated sphinx, most notably in the cups of Nearchos and his son Tleson as seen inside **338-40** (pl. 97a-c).<sup>1220</sup>

A siren turned to the right and, as a rule, looking round is another favourite subject of the painters of little-masters. But only a few of their sirens are posed like the one inside **341** (pl. 97d), with the face forward and the wings held up and behind.<sup>1221</sup>

### Non-mythological subjects

Doubtlessly, the Tleson Painter's best-known picture shows a hunter returning with his catch (**335**, pl. 95e). Hare and fox hang from the back end of a pole which he carries over his shoulder. In other depictions, the catch hangs in balance from both ends of the pole, although it is occasionally arranged as in the tondo of **335**.<sup>1222</sup> The Tleson Painter's hunter is anonymous, in contrast to the hunter

<sup>1211</sup> See nn. 548-50. For a list of winged figures in little-master tondos see nn. 338-40. Winged youths are discussed in chapter one in the discussion of **20**, with nn. 242-44.

<sup>1212</sup> The only known parallels are **87** (pl. 25c, Painter of London B 425) and Malibu, Getty 81.AE.100 (not previously published).

<sup>1213</sup> Likewise: Malibu, Getty 81.AE.100 (see preceding note), Sydney 56.09 (Gabrici 1913, 494, fig. 185a).

<sup>1214</sup> Likewise: Malibu, Getty 81.AE.100 (see preceding notes), Cincinnati (*Hesperia Art Bulletin* XXII, no. 5), London, market (Sotheby's 13-14 December 1982, no. 216), Rome, VG 79869 (Hannestad 1989, no. 62), Taranto 117189 (Masiello 1997, fig. 70.66), Winterthur 418.1960 (I. Metzger/M. Ronzani/H. Bloesch 1979, *CVA Ostschweiz Ticino* 1, pl. 18.1-2).

<sup>1215</sup> On the identification of winged male youths as Boreads see Kunze-Götte 1999, 54-55.

<sup>1216</sup> Haldenstein 1982, 76.

<sup>1217</sup> J.D. Beazley thought that the letters are part of an artisan's name rather than a label for the depicted figures (*Dev*<sup>2</sup> 44).

<sup>1218</sup> Plate by Lydos, Cambridge (Mass.), Harvard University 1959.127 (Tiverios 1976, 52, pl. 40).

<sup>1219</sup> Thus also Tiverios 1976, 107, n. 216 for the plate by Lydos, though he refers to D. Callipolitis-Feytmans (1974, 108-9), who links the hare and serpent under the winged pair to an episode in the *Iliad* (XXIII, 194ff.), where the Boreads play a significant role. Because a feline skin appears in three such representations, while the hare and serpent are seen only in one, it seems, in my view, a more reliable indicator of the youths' identity.

<sup>1220</sup> Seen inside also **263**, **282-83** (pls. 76d, 81c-d). For a list of representations in little-master cups see nn. 282-85.

<sup>1221</sup> Also **392** (pl. 107e) and Vatican 16512 (Albizzati 1925-1939, no. 319, fig. 52, pl. 34). For the different poses of profile sirens in tondos see nn. 341-48.

<sup>1222</sup> Like **335: 93** (pl. 28a, Phrynos Painter). With catch balanced on the pole: olpe of the Amasis Painter, London B 52 (Bothmer 1985, 138, no. 26); similarly, in a Dionysian scene on an amphora of the Amasis Painter, Munich 8763 (Bothmer 1985, 79-80, no. 4). Cf. also a terracotta metope from the Apollo Temple in Thermos (Athens, NM 13409, c. 625 BC; Schefold 1993, 167, fig. 175). The subject is not found on Siana cups. For portrayals of a

portrayed by the Phrynos Painter inside cup **93** who has been identified as the giant Orion because of his club, for which Orion was renowned, and the figure's nudity, which may denote heroic status. The Tleson Painter's hunter walks beside a dog held on a lead and, remarkably, wears a richly patterned, short chiton which is definitely not the kind of garment one would associate with a common hunter. Exactly the same patterns of blocks of stars or flowers all over, and hems consisting of a row of angular Ss bordered by white dots adorn the peplos of the goddess Eris by the Tleson Painter in the tondo of **336** (pl. 95f).<sup>1223</sup>

A swan, as portrayed inside **342** (pl. 97e), is rarely the theme of a little-master tondo.<sup>1224</sup> In his earliest period, the Tleson Painter posed the swan in the tondo of **272** (pl. 78g) differently.

Inside **343** (pl. 97f) a snake, as it were, hovers above a cock. The scene is exceptional, if not unique, for the tondo of an Athenian black-figured cup. However, a snake is depicted in front of a cock inside a Siana cup by the Red-black Painter, assigned by Brijder to the late 560s BC.<sup>1225</sup> The cock and snake in the Siana cup seem to be excerpted from the composition of a pair of cocks with a snake between them, a subject which is discussed by E. Grabow.<sup>1226</sup> Inside **344** (pl. 98a) an eagle dives towards a snake above a paired cock and hen.<sup>1227</sup>

The heraldic goats in the tondo of **345** (pl. 98b), which rear up on their hind legs and butt heads over a palmette-spiral complex, find parallels in the tondos of a few lip-cups, each decorated by a different painter.<sup>1228</sup> The repetition of the subject and the adaptation of the striking arrangement by various painters suggests that, ultimately, a common source was influential.

The white, clove-shaped spots of the Tleson Painter's goats are quite characteristic. He provided rams, goats and a boar with the same markings. Whereas his workshop partner the Centaur Painter applied them generously to boar, bull, ram, goat, stag and centaur, the feature is rarely met outside their workshop other than on a ram.<sup>1229</sup>

## Exterior decoration

### Mythological subjects

The masturbating satyrs on the lip of **346** (pl. 98d-f) are not repeated on the Tleson Painter's cups. Their faces, however, resemble closely that of a satyr on a *small* cup from the painter's middle period, which shall be discussed below (**395**, pl. 108a-b). Moreover, they recall the masturbating satyrs by Nearchos on the handle of his New York aryballos, which are amongst the earliest examples in Athenian vase-painting.<sup>1230</sup> On little-master cups by other painters, a standing satyr is occasionally seen masturbating with slightly bent knees, as on **346**.<sup>1231</sup> But masturbating youths occur more often, and most often they squat around a symplegma.<sup>1232</sup>

---

returning hunter see Schnapp 1997, 236-41; Barringer 2001, 79-83. For the homoerotic connotation of dead hare and fox see the discussion of **11** and **14** in chapter one.

<sup>1223</sup> The same hem pattern is found on the chlamys of the hunter on side A of **528** (Centaur Painter, fig. 123).

<sup>1224</sup> See n. 1134.

<sup>1225</sup> Berlin 4281 (Brijder 2000, pl. 177b). K. Schauenburg (1974, 218 n. 89) notes a lost Siana cup once in Berlin (V.I. 4495), which reportedly shows snake and cock in the tondo, although the composition is unknown. This cup is not found in U. Kästner's lists of lost objects which were formerly in Berlin (Kästner 2005).

<sup>1226</sup> Grabow 1998, 46-52, where lip-cup **343** is not discussed.

<sup>1227</sup> An eagle holding a snake in its beak appears more often in Athenian vase-painting (cf. Grabow 1998, 52ff., also non-Attic examples). The subject occurs in the tondos of, e.g., lekanis by the KX Painter, Basel, AntMus BS 60.27 (Grabow 1998, pl. 8, no. K 38), Siana cup by the C Painter, Basel, Cahn HC 358 (Brijder 1993, pl. 18c), and unattributed lip-cup Florence 95019a-b (not previously published).

<sup>1228</sup> See n. 1093.

<sup>1229</sup> Cf. n. 1024.

<sup>1230</sup> Aryballos, New York 26.49. For a list of masturbating satyrs in Athenian black-figure see Hedreen 1992, 172-73, n. 24; idem, 2006, 278, n. 2, with fig. 1a-b.

<sup>1231</sup> **752** (pl. 173d) and Amsterdam 13249 (Brijder et al. 1996, pl. 102.4).

<sup>1232</sup> Basel, AntMus, on loan (mentioned in Brijder et al. 1996, 69), Izmir O.S. 42 (only arc of ejaculate from lost masturbator preserved; Boardman 1958-59, 166, no. 42), London, market (Sotheby's, 9-10 July 1984, no. 203; previously, Puhze, Katalog 3, 1981, no. 137, and Katalog 2, 1979, no. 54), Malibu, Getty 80.AE.99.2B (Sutton

The composition of cup **347** (pl. 99a-c) provides the first evidence for the close working relationship between the Tleson Painter and the Centaur Painter.<sup>1233</sup> The subject is an ithyphallic donkey pursuing a maenad, dispersed over both sides of the cup. Such animated figures are not what one would expect of the Tleson Painter but, as will be shown, the lively mood is characteristic of the Centaur Painter. In the rest of the Tleson Painter's work, moreover, only a *small* lip-cup has figures on both sides which interact (**395**, pl. 108a-c).<sup>1234</sup> As ithyphallic donkeys are hardly ever seen alone, the example by the Centaur Painter on fragment **582** (pl. 148e) was probably part of a similar scene.<sup>1235</sup> On cup **583** (pl. 148f-g) by the Centaur Painter an ithyphallic donkey is being threatened by a satyr with a stick on the opposite side of the lip.

Besides the handle-palmettes and script, in which the hand of the Tleson Painter can be recognized, cup **347** supplies few additional points of comparison to other work of his.<sup>1236</sup> The maenad's very large and somewhat over elaborate ear is one of many such ears that the Tleson Painter gave to human(ized) figures.<sup>1237</sup> The donkey compares most closely to the Pegasos in the tondo of the painter's New York cup (**286**, pl. 82a).

On the lip of **348** (pl. 99d) a single sphinx stands and raises one foreleg in a pose which is not repeated by the painter's other standing sphinxes, though it is not clear whether the partial sphinx of **349** (pl. 99e) is seated or standing.<sup>1238</sup> On the other hand, the painter depicted lone, seated sphinxes with raised foreleg on at least two other lip-cups.<sup>1239</sup>

### Non-mythological subjects

The Tleson Painter's band-cups once again depict arrangements of animals. The compositions are similar to the ones from his early period. As discussed above, the cockfight was often illustrated by the Tleson Painter, especially on band-cups. Cup **356** (pl. 101a) bears his only preserved example on a

---

2009, 80 fig. 4c), Munich 2189 (Fellmann 1989, pls. 19.6-7, 20.1-5), Paris, Louvre AM 1835 (Haldenstein 1982, 44-45), Taranto 6227 (Masiello 1997, fig. 65.1 and details in Dierichs 1995, 51, fig. 83a-b). The fragments Amathus 049A (Thalmann 1977, 84, no. 216, pl. XXI.11) probably belonged to a similar scene. For the same composition but with all the males replaced by satyrs see: New York, market (Royal-Athena Galleries, *Art of the Ancient World* XIII, 2002, 37, no. 77; previously, Christie's Geneva, 5 May 1979, no. 53; Sotheby's London, 6-7 May 1982, no. 409; idem, 20 May 1985, no. 344; NfA New York, 11 December 1993, no. 73; Sotheby's New York, 14 December 1993, no. 289; idem, 12 June 2001, no. 41). On two lip-cups, a pair of squatting masturbators is depicted alone: Amsterdam, market (youths: Galerie Archea, April 2000, not previously published) and New York, market (satyrs: Royal-Athena Galleries, *Art of the Ancient World* XII, 2001, no. 190; previously, Christie's New York, 12 June 2000, no. 63).

<sup>1233</sup> Not surprisingly, Robert Guy, in a letter (d.d 16 October 1998) attributes the figurework to the Centaur Painter, but gives the palmettes and inscription to the Tleson Painter.

<sup>1234</sup> Another small lip-cup showing a pursuit dispersed over both sides, **510** (pl. 125a-b), has been assigned to the Tleson Painter by B. Fellmann (2002, 120, App. II.6), but since there is in my opinion not enough resemblance to warrant a definite attribution, this cup is here listed under the Manner of the Tleson Painter.

<sup>1235</sup> A single ithyphallic donkey on either side of a band-cup in the Odefey collection in Hamburg (Hoffmann 1982, 67, fig. 7, where attributed - incorrectly in my view - to the Centaur Painter by D.C. Kurtz) and in the tondos of two cups by one painter: Thasos 2469π (not previously published) and Venice, Sinopoli (E. Paribeni et al., *Aristaios. La collezione Giuseppe Sinopoli*, Venice 1995, 256; where incorrectly associated with Tleson). See also the discussion of pursuits by ithyphallic donkeys in connection with **231** (fig. 87b), with n. 869.

<sup>1236</sup> Doubtlessly, the potterwork was done by Tleson.

<sup>1237</sup> Cf., e.g., Europa on **292** (pl. 83a) and the sirens on **326**, **341** (pls. 93c, 97d).

<sup>1238</sup> The standing pose with raised foreleg is also seen on a lip-cup of the Centaur Painter (**605**, pl. 155a).

<sup>1239</sup> **400-1** (pl. 110a-c). Also cups by the Centaur Painter (**674-75**, pl. 168a-b) and an unattributed cup in Cape Town (71/154; not previously published; known from a photo in the Beazley Archive, neg. no. 88/3-340). Of two other seated sphinxes, the positions of the forelegs are not known: **403** (pl. 110e, Tleson Painter) and **677** (Centaur Painter). Of the following, it is unclear whether they are standing or seated: **676** (pl. 168c, Centaur Painter) and Athens, NM Acropolis 1571 (unattributed; Graef/Langlotz, 168, not ill, photo DAI neg. no. 641), Cerveteri 84.67-1 (Cristofani 1992, 87, no. C 125), Gravisca 74/11607 (Iacobazzi 2004, 106, no. 183). The pose of the sphinx on the lost cup **499** is unknown. Lastly, a single sphinx leaps forward with both forelegs raised on a fragment in Cerveteri (Rasmussen 1979, 55, pl. 52, fig. 362).

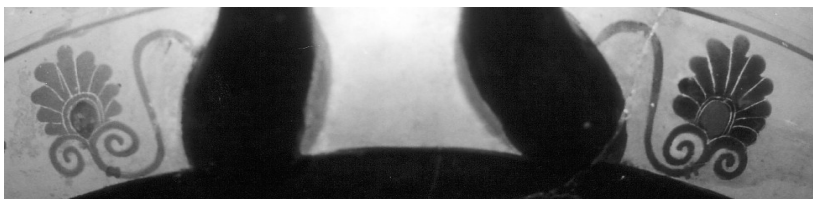


Fig. 112. Palmettes of **341**.

lip-cup.<sup>1240</sup> Amongst his extant lip-cups, the pair of motionless, opposing cocks on fragment **357** (pl. 101b) is also exceptional. Far more often he placed a single cock or hen on the lip (**358-65**, pls. 101c-f, 102).<sup>1241</sup>

### Lip-cup without figures; special decorative scheme

Cup **388** (pl. 106b) requires special attention in conjunction with the *small* cup **432** and fragment **433** (pl. 117a-b). Each of them has the lip-cup shape, but is provided with a black lip, like a band-cup, and encircled by a dividing line at the top of the handle-zone, like lip-cups, Gordion cups and band-skyphoi.

Unsurprisingly, the decorative scheme has led some observers to describe them as Gordion cups or band-cups.<sup>1242</sup> Indeed, they share these features with type B Gordion cups which, in shape, closely resemble the lip-cup, as noted in the general introduction. In contrast to **388** and **432**, however, Gordion cups have usually a more trumpet-shaped foot with thin base-plate and figures inside. Very significantly, the Tleson Painter's three cups were made at least 10 to 15 years after the main period of Gordion cup production.<sup>1243</sup> It therefore seems far more probable that their decorative scheme was inspired by contemporaneous band-skyphoi of Hermogenean type, which combine precisely a black lip with a line around the top of the handle-zone.<sup>1244</sup> Amongst the thousands of little-master cups, only one other lip-cup with black lip and one band-cup (that is, without sharp inner jog) with a dividing line encircling the handle-zone can be cited.<sup>1245</sup>

### Ornaments

Apart from band-cup **326**, the *medium* to *large* cups from the Tleson Painter's middle period are adorned with handle-palmettes. The omission of handle-palmettes is perhaps further evidence of the Centaur Painter's influence, as only one of his many extant cups has palmettes (**517**, pl. 127d-e). Moreover, on his smaller cups, which are discussed below, the Tleson Painter left out handle-palmettes more frequently. One of the four palmettes on band-cup **329** differs a bit from the others because the leaves are more widely spaced (cf. **517**, Centaur Painter).

<sup>1240</sup> For fighting-cocks on lip-cups see nn. 355-56.

<sup>1241</sup> For the subject see above the discussion about **306-8**.

<sup>1242</sup> B. Fellmann calls **388** a 'Gordionschale' (2002, App. I.40); and **433** is described by J.D. Beazley as 'Gordion cup ? or Hermogenean skyphos' (*ABV* 183.53). In the sales catalogues and the BAPD, **388** is considered a band-cup. In the *CVA* by G. von Lücken, **432** is said to be a 'Kleinmeisterschale' and compared to Gordion cups (esp. **34**, Sokles); in the BAPD **432** is described as band-cup; in Heesen, 2006, 45, I called **432** a Gordion cup, but I no longer believe that this is correct.

<sup>1243</sup> The latest variety of Gordion cup, type B, was made c. 560/50 BC (see the general introduction and chapter one, sections 1.5-6 on Sondros and Sokles).

<sup>1244</sup> For this reason, J. Haldenstein assumes that **433** was part of a Hermogenean skyphos rather than a cup (Haldenstein 1982, 72). She does not mention the other two cups.

<sup>1245</sup> Lip-cup: Boston, private (Sotheby's, New York, 1 June 1995, no. 72), and band-cup: Wellington, VUW 1964.1 (J.R. Green 1979, *CVA* 1, pl. 28.5-9). In the case of fragments, it is often difficult to determine whether they come from a band-cup or band-skyphos; despite their description as band-cup fragments, uncertainty about the identification of the following fragments as band-cups seems warranted: Gravisca II 26664 (Iacobazzi 2004, 146, no. 422), La Monédière, 5 and 211 (J.J. Julliy, *La céramique attique de La Monédière*, Bessan, Hérault, Brussels 1973, 43, pl. II.3-4), Olympia K 11094a-b (Burow 2000, 217, no. 18), Syracuse 7/723 (Vallet/Villard 1964, 110, pl. 98.6), Thasos 1148π (Ghali-Kahil 1960, pl. 32.30), Winchester College (5) (J. Falconer/T. Mannack 2002, *CVA* 1, pl. 1.7, where doubt about the shape is expressed in the text).

The handle-palmettes have nine to eleven black leaves; there are always nine leaves on the cups without figures. The volute-tie consists generally of one red dot rather than a neat dash; occasionally it is double (e.g., **341**, **359**, fig. 112).

### Provenance and chronology

The *medium* to *large* cups of the middle period have been found in Greece (**337**, **357**, Athens), eastern Mediterranean (**370**, Kos; **332**, Samos; **342**, **375**, Daskyleion; **340**, **356**, Naucratis), Black Sea region (**333**, Olbia; **334** and **374**, Nymphaion; **373**, Berezan), North Africa (**329**, Toca), southern Italy and Sicily (**327**, Taranto; **328**, Cumae; **362**, Capua; **385**, Gela) and most frequently central Italy: Orvieto (**349**), Cerveteri (**384**), Chianciano Terme (**387**), Gravisca (**331**, **361**, **380**), Vulci (**335**, **346**, **363**, **381**) and four unspecified find-places in Etruria (**339**, **354-55**, **372**).

Once again, the excavation data are not very helpful for the dating. The Daskyleion fragments (**342**, **375**) were excavated from the same trench as the early cup of the Tleson Painter (**279**). As stated above, the trench contained also a notable amount of Athenian black-figure, including a fragment of a Siana cup by the C Painter which GÖrkay identifies as the oldest pottery and dates 570/60 BC.<sup>1246</sup> He assigns the two fragments of **375** to different cups and dates them 550/40 (E 22) and 550/25 BC (E 115). Here, however, they are catalogued together because they are very possibly sections of one cup. The Toca cup (**329**) comes from a deposit with a large amount of Athenian black-figure from between 560 and 530 BC. Due to its compactly formed animals, the Tleson Painter's pyxis from Eleusis can also be regarded as middle-period work.<sup>1247</sup> The dates which have been proposed for individual cups range from c. 560, which is far too early, to 540/30 BC.<sup>1248</sup>

According to the development of Tleson's cups, as described in the introduction to this potter-painter, his middle period, in my opinion, must have begun about 545 BC or shortly thereafter and ended about 535 BC.

**Middle period: *small* cups, c. 545/35 BC** (nos. 389-432; pls. 106c-117a)

### Introduction

Tleson's *small* cups include 5 lip-cups with interior decoration (LI), 19 lip-cups with exterior decoration (LO), 17 unfigured lip-cups (LP), including one with the band-skyphos scheme, and 3 band-cups (BO).

### Shape and dimensions

The three band-cups are *extra small*. The bowl of **396** (pl. 108d) is *deep* and its foot *high*. The lip-cups are small, except for one of LO type (**395**) and five of LP type (**419**, **421**, **426**, **429**, **431**) which are *extra small*. The bowls are *medium* to *deep*, the feet *medium* to *high*, except for **401** and **419** which are *extra high*.

In shape, the *small* lip-cups are very similar to Tleson's *medium* to *large* cups and can not, moreover, be easily distinguished from the cups by the potter who supplied the Centaur Painter.<sup>1249</sup> V. Huber maintains that the lips of lip-cups by the 'Centaur Potter' tend to be thicker towards the offset

<sup>1246</sup> GÖrkay 1999, 8.

<sup>1247</sup> Athens, NM 502/CC 686 (*ABV* 181.49). Based on its place in the development of the pyxis shape, S.R. Robers (*The Attic Pyxis*, Chicago 1978, 12, pl. 3,2) dates it c. 540 BC.

<sup>1248</sup> General dating to 'the third quarter of the sixth century' is not noted. c. 560 BC (**336**: Schefold, 203); c. 550 BC (**335**: B.F. Cook, *Greek Inscriptions*, London 1987, 50; **379**: Min 1998, 136); c. 550/40 BC (**335**: Schnapp 1997, 493; Barringer 2001, 82; **336**: Shapiro 1993, 233; **361**: Iacobazzi 2004, 76; **380**: Iacobazzi 2004, 77); c. 540 BC (**335**: Clark 2002, 46; **344**: *MuM*, Auktion 40, 13 December 1969, 35; **365**: Iozzo 2002, 140); c. 540/30 BC (**328**: Iozzo 2002, 159; **331**: Iacobazzi 2004, 77). B. Kaeser changed his dating of **336** from c. 540 BC (in, Wünsche/Knaus 2004, 24) to c. 550 BC (in, Wünsche 2006, 63).

<sup>1249</sup> For profile drawings of lip-cups by Tleson and the Centaur Painter see Fellmann 1989, Beilagen 2.3-4, 5.

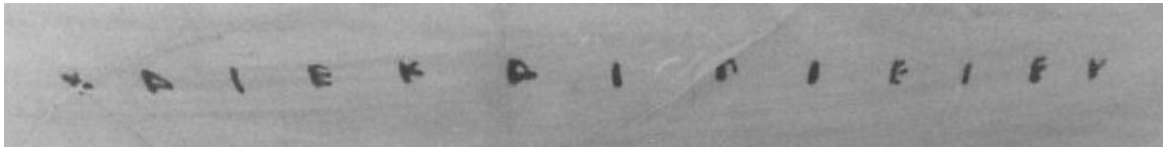


Fig. 113. *Chaire*-inscription of **418** (rho omitted).

than those by Tleson,<sup>1250</sup> which is occasionally the case (e.g., **556-57**, **565**). However, this feature can hardly be accepted as criterion to differentiate the potters; for instance cups **395** and **429**, decorated by the Tleson Painter, have thick walls at the offset, and the lips of **564** and **589**, decorated by the Centaur Painter, become thinner towards the jog. Generally, the average dimensions of the cups by the ‘Centaur Potter’ are markedly less than those of Tleson’s small cups (charts 23, 29).<sup>1251</sup>

	Foot	Bowl
545/35- BO	0.5	0.37
545/35- LI	0.48	0.37
545/35- LO	0.51	0.36
545/35- LP	0.49	0.35

Chart 27. Average relative dimensions of Tleson’s middle-period *small* cups.

On average, the lip-cups with interior decoration are the largest and the unfigured cups, again, the smallest (chart 23).

### Inscriptions

None of the *small* cups shows an *epoiesen*-signature. Instead, the simple greeting XAIPEKAIPIIEIEY is frequently inscribed. Once, the pronoun ΣY is added at the beginning and the adverb EY omitted at the end (**419**).<sup>1252</sup> The adverb has also been omitted on **429-30**.

On **393** kappa is missing, on **418** rho, and on **429** pi. R. Wachter explains the omission of pi on **429** by supposing that painters, after completing alpha, thought that they had just written pi which, in inscriptions, is similarly formed.<sup>1253</sup> If correct, however, the omission of letters in other inscriptions needs yet to be explained. Furthermore, the Tleson Painter has proved to be a capable writer in the many inscriptions on his cups; the missing letters on the cups from this period probably point to a growing negligence or hastiness in the production of the cups (cf. similar mistakes on the *medium* to *large* cups from this period, discussed above).

### Interior decoration

The figured tondos are surrounded by tongues bordered by three concentric circles. An odd tongue occurs in four of the five preserved borders of small lip-cups (**390-93**, pl. 107c-f).<sup>1254</sup> The relative size of the medallions is generally *small*, with the exception of **391** which is *medium* (0.41-0.48). The interior of **416** is solid black.<sup>1255</sup>

<sup>1250</sup> Huber 1993, 70, in her discussion of **395**. Concerning the potter, Huber writes: ‘In töpferischer Hinsicht lässt sich eine Zuweisung unserer Schale an Tleson, meiner Meinung nach, nicht sicher vertreten.’ I gratefully thank her for sending me her very interesting and useful dissertation.

<sup>1251</sup> But with regard to individual cups one needs to be cautious: **395** -10.0cm high and 13.5cm in diameter - is amongst the smallest decorated by the Tleson Painter (with a scene typical of the Centaur Painter!) and fits very well in the range of dimensions of cups by the Centaur Painter.

<sup>1252</sup> Fellmann is probably right when he suggests that the painter chose the 14-letter *chaire*-formula instead of the 22-letter *epoiesen*-signature with *patronymikon* due to considerations of space (Fellmann 2002, 111).

<sup>1253</sup> Wachter 2003, 146. Note a similar mistake on **84-85** by the Mule Painter and side B of **97** by the Phrynos Painter.

<sup>1254</sup> **390**, middle right; **391**, **393**, upper left; **392**, middle, below the siren’s feet. Note also the thin red tongue inside **390**, middle left, and **391**, directly next to the odd tongue. For this irregularity see further n. 37.

<sup>1255</sup> Likewise, **77** and **715**. For further examples see n. 277.

### Mythological subjects

The pose of the frontal sphinx in the tondo of **390** (pl. 107c) is without parallel amongst the Tleson Painter's five other extant sphinxes in tondos, which are in profile.<sup>1256</sup> On the other hand, the tondos of a few lip-cups by other painters show a frontal sphinx.<sup>1257</sup>

The sirens inside **391-92** (pl. 107d-e) represent two variants which are found in the tondos of little-master cups in general. Comparable representations recur inside two other cups by the Tleson Painter (**289**, **341**, pls. 82d, 97d). Four variants of sirens are discussed in chapter two in connection with **89** by the Painter of London B 425 (pl. 26f).<sup>1258</sup>

### Non-mythological subjects

An eagle in flight is the subject of tondos **393-94** (pl. 107f). In the tondo of another middle-period cup, mentioned above, the eagle plays a secondary role in the composition, as it dives towards a snake above a paired cock and hen (**344**, pl. 98a). Inside these cups, however, the eagle is alone and fully occupies the round field. A lone eagle in flight is also portrayed inside at least two Siana cups which predate the examples by the Tleson Painter.<sup>1259</sup> The tondo of an unpublished lip-cup in Florence represents an eagle in flight which holds a snake in its beak.<sup>1260</sup>

### Exterior decoration

#### Mythological subjects

A notable feature of lip-cup **395** (pl. 108a-c) is the interaction between the figures on either side, where a satyr pursues a maenad. Although interaction was very frequently employed by the Centaur Painter, it is rarely seen on the lip-cups of other painters.<sup>1261</sup> As a result, Huber concluded that the Tleson Painter applied the handle-palmettes and, possibly, the inscriptions of **395**, but that the Centaur Painter was responsible for the figures.<sup>1262</sup> However, she was unaware of the Tleson Painter's lip-cup in New York (**347**, pl. 99a-c) where an ithyphallic donkey chases a fleeing maenad on the opposite side.<sup>1263</sup> The subject of **395** is rather common in Athenian vase-painting, although a less usual detail is the raised peplos and exposed foreleg of the maenad, whose peplos, as a rule, would fall to her ankles.<sup>1264</sup> Obviously, **395** is not the painter's better work. On the other hand, the figures were definitely painted by him; for instance, the satyr, though less hairy, has the same protruding, round nose as his masturbating counterparts on **346** (pl. 98d-f).<sup>1265</sup> Lip-cup **395** is amongst the painter's smallest cups. Because of the thick wall at the offset it can not be ruled out that, by way of exception, the Tleson Painter decorated a cup which was shaped by the potter of the Centaur Painter, perhaps to help the Centaur Painter complete an order on time.

<sup>1256</sup> Cups **282-83**, **338-40** (pls. 81c-d, 97a-c); by his father Nearchos: **263** (pl. 76d). For profile sphinxes in little-master tondos see nn. 282-85.

<sup>1257</sup> Madrid 10943 (J. Mélida 1930, *CVA* 1, pl. 1.2a-b), Malibu, Getty 82.AE.40.69 (not previously published), Paris, Louvre A 241 (Plaoutine 1938, pl. 91.1-3; Gjerstad 1977, no. 410), Rome, VG 79543 (Hannestad 1989, no. 65), and possibly Munich 9425 (Fellmann 1988, pl. 33.10-11; most probably a sphinx instead of a siren).

<sup>1258</sup> See nn. 341-48.

<sup>1259</sup> The Siana cups described as Compare to the Class of the Taleides Siana Cups, Zurich, market, and Paris, Louvre Cp 10243 (Brijder 2000, nos. 586 and 589, pl. 197c, e). In a Siana cup of the Heidelberg Painter, Taranto 110339, the eagle dives towards a hare (Brijder 1991b, pl. 121a).

<sup>1260</sup> Florence 95019a-b; likewise, inside a Siana cup of the C Painter: Basel, Cahn HC 358 (Brijder 1983, pl. 18c).

<sup>1261</sup> It occurs, however, in the work of, e.g. the Painter of Louvre F 54 (**121**, pl. 39a-b) and the Epitimos Painter (**236**, pl. 67a-b).

<sup>1262</sup> Huber 1993, 70-71. Because of the thick wall of the lip at the offset, she expressed doubt about the attribution of the potterwork to Tleson.

<sup>1263</sup> With regard to **347**, as stated in n. 1116, Robert Guy separates the palmettes and inscription by the Tleson Painter from the figurework which he gives to the Centaur Painter.

<sup>1264</sup> For other examples see B. Schmaltz, *Peplos und Chiton*, *JdI* 113, 1-30.

<sup>1265</sup> However, to make things even more complicated, such noses are also seen on goats by the Centaur Painter, **564-65** (pls. 144e, 145a).

Band-cups **396-97** (pls. 108d-e, 109c-d) offer further indications of the close cooperation between the Tleson Painter and the Centaur Painter. Despite the sufficient space, handle-palmettes have been omitted, as was the Centaur Painter's usual practice.<sup>1266</sup> More importantly, the composition of a panther opposite a siren on one side of **396** and **397** recall the Centaur Painter's pictures of his typical youths with a stone or stick opposite an attacking panther (**531-32**, pls. 133c, 134a).<sup>1267</sup> In addition, the other side of **396** features opposing sphinxes of the type that is often met on lip-cups by both painters; the Tleson Painter's sphinxes closely resemble those of the Centaur Painter, which are being attacked by a man and a youth with sticks on one side of band-cup **535** (pl. 135a).

Another of the Tleson Painter's panthers appears on the other side of **397**; the opposing figure is lost. Very possibly, it was a sphinx, as the Tleson Painter placed a panther and sphinx on opposite sides of lip-cup **398** (pl. 109a). At any rate, it would almost certainly not be another panther because the painter was not accustomed to repeating the same type of figure in such a manner. The sirens of lip-cup **399** (pl. 109b, e-f) hold their wings back and are positioned opposite a sphinx. The same type of seated sphinx, raising one foreleg, is repeated on lip-cups **400-3** (pl. 110a-e) as well as on **459** (pl. 120c-d) which dates from the painter's late period.<sup>1268</sup> Other sphinxes by the Tleson Painter stand on four legs (**404-5**, pl. 111a-d).<sup>1269</sup> The kind of siren on **406-7** (pls. 111e, 112a-b) recurs amongst the middle-period *large* to *medium* cups on **291** and **366** (pls. 82f, 103a).

### Non-mythological subjects

Amongst animal band-cups by the Tleson Painter, **389** is without parallel because each side shows two different pairs of opposing animals (pl. 106c-d).<sup>1270</sup> As discussed above, he usually arranged three animals symmetrically on band-cups. Nevertheless, the animals of **389** are definitely in his style and the species find counterparts on his other band-cups.<sup>1271</sup>

The swan with pendent wings on **408-10** (pls. 112c-d, 113a-c) closely resembles those on **310-12** (pl. 89). The grazing stag of **412** and the deer of **411** and **413** (pl. 113d-e) are similar to counterparts on **304-5** (pl. 87a-c), but they are more compactly formed and less carefully incised.<sup>1272</sup> Finally, the single ram with upright head (**414-15**, pl. 114a-b) finds a parallel on **301** (pl. 85d-e).

### Lip-cup without figures; special decorative scheme

A small middle-period lip-cup (**432**, pl. 117a) shows a black lip and a dividing line around the top of the handle-zone, like the Hermogenean skyphoi and one of the painter's large middle-period cups (**388**, pl. 106b). The fragment that was once in Leipzig (**433**, pl. 117b), now lost, may belong to a similar cup.

<sup>1266</sup> Otherwise, the Tleson Painter left out the motif on band-cup **389** where four animals completely fill the handle-zone, and on lip-cups **400-1**, **407**.

<sup>1267</sup> However impossible to prove, the composition may have originated with the Centaur Painter since a 'hunting' scene is more appropriate for an attacking panther than a passive scene with a siren (or sphinx as on lip-cup **398**, pl. 109a). In comparison to the Tleson Painter's panthers on **396-97**, the panther of the Centaur Painter's **531** (pl. 133c), despite the similar pose and dotted coat, has a thicker tail and a different pattern on the forehead.

<sup>1268</sup> Besides the above-mentioned band-cup (**535**), the same type of sphinx is also found on lip-cups of the Centaur Painter (**674-77**, pl. 168a-c).

<sup>1269</sup> Also lip-cups of the Centaur Painter, **606-7** (facing right; pl. 155b-c), as well as **680**, Manner of the Centaur Painter, and Florence, Baccani (unattributed, not previously published). On a cup in San Simeon (Hearst 5455) the sphinx stands on all four legs and looks round.

<sup>1270</sup> As a rule, each of the two pairs on the same side of a cup consists of the same animals, e.g., Naples 81123 (A. Adriani 1950, *CVA* 1, pl. 16.1, 6). Occasionally, however, four different kinds of animal are depicted, although arranged in a symmetrical composition directed towards the centre rather than as confronting pairs, e.g., New York, market (Sotheby's, 1 June 1995, no. 73).

<sup>1271</sup> Amongst many other details pointing to the Tleson Painter: incised white band across the middle of the wings of swans and siren, incised rings on the deer, characteristic incisions on the rams' mouths.

<sup>1272</sup> The theme in work of the Centaur Painter, **562-64** (pl. 144a-d).





Fig. 114. Palmettes of 421.

### Ornaments

The *small* middle-period cups are not always decorated with handle-palmettes. The motif is not found on the three band-cups and three lip-cups which are also not marked with inscriptions (389, 396-97, pls. 106c-d, 108d-e, 109c-d; 400-1, 407, pls. 110a-b, 111e). On the other hand, palmettes adorn all the small middle-period cups with *chaire*-inscriptions as well as 406, 408, 413 and 414 (pls. 112a, c-d, 113e, 114a) which are, however, not inscribed. The latter cups are remarkable for a painter who seems, as a rule, to have seen handle-palmettes and inscriptions as complementary decorative elements. The palmettes consist of seven to nine black leaves, most often without a tie (fig. 114).

### Provenance and chronology

The Tleson Painter's *small* middle-period cups have been found in Greece (403, 415, Athens; 409, Corinth), the eastern Mediterranean (392-93, Rhodes; 399; 410, Cyprus); Sicily, (412-13, Megara Hyblaea) and mainly central Italy at Vulci (391, 406-7, 420), Tarquinia (398, 408), Gravisca (402, 427), Orvieto (401, 424), Cerveteri (425, 430), Rome (394) and unspecified locations in Etruria (390, 431) as well as somewhere in Italy (400, 429).

The discovery of two cups in Cyprus is noteworthy because no other work of the Tleson Painter has been found on the island which has yielded a substantial number of the Centaur Painter's cups. It would seem that during the Tleson Painter's middle period a new market was opened for the workshop's products. Including the two larger middle-period cups discussed above (337, 357), four cups from the middle period of the Tleson Painter have turned up in Athens, nearly the same number as from the early period.

The Corinth fragment 409 was unearthed from the Forum Southwest, northwest of Building II, and dated by A.B. Brownlee c. 550/30 BC.<sup>1273</sup> Lip-cup 430 comes from tomb FE 9 in the Ferrone necropolis, Cerveteri, and was the single Athenian vessel amidst a large amount of local ware dating from the first quarter of the century to c. 530 BC. M. Rendeli places the lip-cup at c. 550/30 BC.<sup>1274</sup> A comparably wide chronological range has often been proposed for the Tleson Painter's *small* cups.<sup>1275</sup>

As stated above in connection with the *medium* to *large* cups, the Tleson Painter's middle period most probably extended from c. 545 to c. 535 BC. The main criteria for the dates are the cups' relation to the painter's pyxis and the development of the shape as described in the introduction to the craftsman.

### Fragments with inscriptions, early or middle periods, c. 550/35 BC (nos. 433-58; pls. 117b-120b)

Twenty-six fragments (433-58) bear (partial) inscriptions with neat lettering. Fragment 433 (pl. 117b), once in Leipzig, probably belongs to a lip-cup with band-skyphos decoration (similar to 388 and 432, pls. 106b, 117a). Of the other fragments, two are from band-cups, (434-35), six from lip-cups (436-41) and 17 from little-masters of either type (442-58).

The inscriptions of the fragments in Siena deserve more attention: one lacks iota in the verb (445) and the other omits the *patronymikon* (446). The latter omission is, as yet, without parallel on the cups decorated by the Tleson Painter and leads to speculation that this inscription was written by

<sup>1273</sup> Brownlee 1989, 385.

<sup>1274</sup> Rendeli, in Maffei/Nastasi 1990, 97.

<sup>1275</sup> 550/530 BC (409: Brownlee 1989, 385; 398, 408: Pierro 1984, 127-28; 402, 427: Iacobazzi 2004, 75, 107). A different date, c. 530 BC, has been assigned to 399 (Murray 198, 22; Russell 1994, 76).

someone else, specifically because the letters seem to be somewhat farther apart than usual. In this regard it is striking that the *patronymikon* is not included in the *epoiesen*-signatures naming Tleson on the two cups in Heidelberg (**504-5**) which are discussed below. They were definitely decorated by a painter other than the Tleson Painter. Unfortunately, fragment **446** provides insufficient evidence to determine whether the inscription was not written by the Tleson Painter and, of course, we have no way of knowing whether he may have decorated the cup.

The inscribed fragments come from Greece (**458**, Athens), northern Greece (**439**, Kavala), East Greece and Asia Minor (**436**, Samos; **448**, Bayraklı), Black Sea region (**435**, Berezan), southern Italy (**447**, Capua) and mainly central Italy: probably Cerveteri (**443-44**), Orvieto (**433**), Vulci (**449**) and unspecified locations in Etruria (**437-38**, **452-56**).

As the handle-palmettes have been lost and the original sizes of the cups can not be estimated, it is impossible to determine whether they belonged to the Tleson Painter's early or middle period. The late period can be excluded on the basis of the script, however.<sup>1276</sup>

**LATE PERIOD, c. 535/30 BC** (nos. 459-74; figs. 115-16; pls. 120c-122c)

### Introduction

Only one late-period lip-cup preserves figures on the exterior (LO, **459**). Six other lip-cups were definitely not decorated with figures (**460-62**, **464**, **468**, **472**). But the other nine cups are too fragmentary to know whether they originally had figurework or not (**463**, **465-67**, **469-71**, **473-74**), four of which are definitely lip-cups (**466-67**, **470-71**) and five of which may be either lip or band-cups.

### Shape and dimensions

The Tleson Painter's late-period lip-cups are *medium*. The relative dimensions of the bowl and foot can be determined for **461** only: *deep* and *high*, respectively (chart 28).

It is striking that the single late-period cup which definitely shows figurework (**459**, pl. 120c-d) has noticeably smaller dimensions than the Tleson Painter's figured cups in the early and middle periods. On the other hand, the dimensions are close to those of plain cups in the two preceding periods (chart 23), as if the Tleson Painter had originally intended to leave cup **459** plain.

	Foot	Bowl
535/30- LP	0.48	0.37

Chart 28. Relative dimensions of **461**.

### Inscriptions

All the late-period cups and fragments bear *epoiesen*-signatures. On one side of **462** the final nu is missing, while the inscription on the other side is rather distorted (fig. 115).

### Exterior decoration

The familiar subject of the only late-period cup with exterior decoration is a seated sphinx raising one foreleg (**459**, pl. 120c-d).

### Ornaments

The late-period palmettes consist of nine black leaves. The tie is often a red dot or blob (fig. 116).

### Provenance and chronology

Apart from a fragment discovered in Athens (**463**), most late-period cups and fragments are from central Italy: Vulci (**460-62**) and unspecified places (**467-71**); one in southern Italy: Cumae (**465**).

<sup>1276</sup> The few dates proposed by others are early third quarter of the sixth century (**436**, Kreuzer 1998a, 178) and c. 540/30 BC (**434**, **447**, **457**, N. Eschbach 2007, *CVA* Göttingen 3, 116, 121; O. Dräger 2007, *CVA* Erlangen 2, 84).

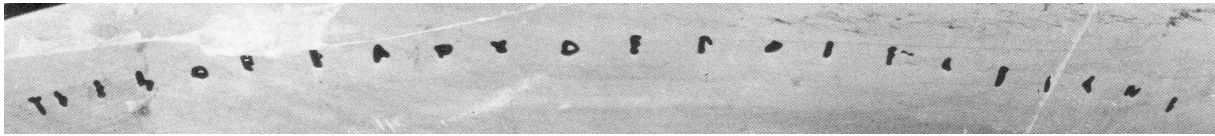


Fig. 115. Distorted *epoiesen*-signature on side B of 462.



Fig. 116. Palmette of 471.

Two have come to light somewhere in Italy (464, 466). Two have been found in Berezan (473-74). The development of the Tleson Painter suggests that the late-period took place in c. 535/30 BC.

**PROBABLY BY THE TLESON PAINTER (nos. 475-85; pl. 122d-f), AND ATTRIBUTIONS WHICH CAN NOT BE CHECKED (nos. 486-501; pl. 123a)**

Eleven fragments (475-85) that were probably decorated by the Tleson Painter are not well enough preserved to be definitely attributed. Of the cups and fragments attributed to the Tleson Painter which the present author has not seen, some seem to have gone missing (486, 491-93, 495, 499); two can not be traced in museums where they may still be held (487, 490); and photos could not be obtained of a few others, most of which have been quite recently excavated (489, 494, 496-98, 500-1).

Lip-cup 486 (pl. 123a), now of unknown whereabouts, is documented in rough drawings from 1859 only, which are useless for determining a possible attribution. But if indeed by the Tleson Painter, its depictions of Herakles fighting the lion, repeated on either side, would be noteworthy additions to the Tleson Painter's imagery which otherwise contains few human figures and mythological themes.

The provenances of these cups and fragments are Greece (500, Athens); East Greece (497-98, Miletus; 494, Mytilene); Marseille (489); Syracuse (488); central Italy (480-83, 496, 501, Gravisca; 477, 499, Cerveteri; 490, Orvieto; 495, Vulci; 478, 486, somewhere in Italy; Black Sea region (484-85, Berezan).

**CUP WITH TLESON'S *EPOIESEN*-SIGNATURE, BUT POSSIBLY NOT DECORATED BY THE TLESON PAINTER (no. 502)**

Insofar as preserved, a lip-cup with an *epoiesen*-signature of Tleson (502) is not decorated with figures. In shape, it matches closely Tleson's smaller cups. As noted by Fellmann, the partial palmette resembles examples by the Tleson Painter.<sup>1277</sup> In contrast, the tiny script is without parallel on the painter's cups. The apparent discrepancy is difficult to explain. Perhaps he painted the cup on one of his off days. It seems unlikely that an assistant, successfully imitating Tleson's rather simple palmettes, also wrote the inscriptions, since assistants are otherwise invisible in the large corpus of Tleson's cups.

**CUPS WITH TLESON'S *EPOIESEN*-SIGNATURE, BUT NEITHER POTTED BY TLESON NOR DECORATED BY THE TLESON PAINTER (nos. 503-5; pl. 123b-d)**

Regarding lip-cup 503 (pl. 123b), which has a siren in the tondo, Beazley remarked, 'the drawing is not by the Tleson Painter; the inscriptions may be by the same hand as usual, but they are damaged

<sup>1277</sup> Fellmann 1988, 30; he simply includes the cup in the section on Tleson and the Tleson Painter.

and one can not be sure.<sup>1278</sup> In shape, the cup can hardly have been fashioned by the potter Tleson. The strong, outward slant of the lip would suit work of his earliest period, whereas the dimensions would fit in the subsequent early period. Moreover, the exterior ridge of the lip is marked with a sharp tool, which is not seen in his work. Despite the damaged condition, the painting offers much reason to agree with Beazley that the Tleson Painter could not have applied the decoration, among other things, the siren's wing is not crossed by a white band, let alone one which is incised, the tongues are bordered by four concentric circles instead of the usual three, the inscription on one side starts with theta and handle-palmettes are lacking.<sup>1279</sup>

Both of the other cups, band-cup **504** (pl. 123c-d) and lip-cup **505**, are in Heidelberg. They were made known to a wider public by H. Gropengiesser at a conference in Amsterdam in 1998. However, her findings have not been published in the proceedings or elsewhere.<sup>1280</sup> In his 2002 article, Fellmann considered these unusual cups as early work of the potter Tleson, but almost unquestionably not by the Tleson Painter.<sup>1281</sup>

Each cup shows an *epoiesen*-signature of Tleson which lacks the standard *patronymikon*. The inscription of the band-cup is exceptionally placed in the reserved band around the lower bowl (**504**, pl. 123c-d).<sup>1281a</sup> Other features that are not repeated in the work of the Tleson Painter include, among other things, the composition of the animals, type of sphinx, sharp noses of the sirens and sphinxes, position of the swan's wings, tail of the swan, bracket-like incisions of the cocks, undivided tail feathers, animals sinking, so to speak, into the black below and the appearance of the palmettes.<sup>1282</sup> In shape, the very deep bowl accords with Tleson's early period, but the dimensions are quite small compared to his earliest known band-cup (**267**, pl. 77c-d).

Many objections can also be made to the attribution of lip-cup **505** to the Tleson Painter; note the alternating red and black of the cocks' tail feathers as well as the palmette leaves. Moreover, the interior is covered with concentric circles as is often seen in Ionian little-masters but rarely in Athenian lip-cups.<sup>1283</sup> And Gropengiesser notes unusual traits in the shape, for instance, an 'eigenartiges Randprofil' and a spike in the top of the foot.

In my view, cups **503-5** can not have been decorated by the Tleson Painter. Furthermore, sufficient evidence demonstrates that they could not have been fashioned by the potter Tleson either. So what is then the meaning of the *epoiesen*-signatures naming Tleson? First of all as stated above, the signatures of Athenian pottery must not be accepted at face value.<sup>1284</sup> However, if one or more of

<sup>1278</sup> *ABV* 183.

<sup>1279</sup> Although handle-palmettes and inscription(s) are usually found together on the same cup, a few of the Tleson Painter's cups show palmettes but not an inscription, although none has an inscription without handle-palmettes.

<sup>1280</sup> The XVth International Congress of Classical Archaeology; proceedings, Docter/Moormann 1999. In a letter of 28 September 2008, Gropengiesser writes that she still intends to publish her paper in the near future under the title 'Tleson in Heidelberg'. Her observations, presented in Amsterdam, can be found in the abstract published in the conference programme (62). Regrettably, the present author could not obtain permission to publish good photos of these cups. Gropengiesser has claimed the exclusive publication rights decades ago, and this claim is still honoured by the present curator of the Heidelberg university antiquities collection, H. Pflug. I do feel free, however, to reproduce the photos from the sales catalogue in which **504** has been published (pl. 123-d).

<sup>1281</sup> Fellmann 2002, 116.

<sup>1281a</sup> A signature in the same space is found on **107** (pl. 33b).

<sup>1282</sup> The palmettes closely resemble those on another small band-cup with deep bowl which seems to imitate compositions used often by the Tleson Painter: Jerusalem, BLM 91.71.309 (Muscarella White 1974, no. 55; *Para* 76, attributed by H. Hoffmann to Near the Tleson Painter). **504** and the Jerusalem band-cup were possibly made by the same artisan.

<sup>1283</sup> Concentric circles are also seen inside a lip-cup, probably Athenian, in the New York market (Sotheby's, 11 December 2002, no. 34; previously, Gorny & Mosch, Munich, Auktion 111, 16 October 2001, no. 3044; previously, Sotheby's London, 6 July 1996, no. 145). On this cup opposing cocks flank a lotus-spiral motif; they are nearly identical to the cocks of an Athenian lip-cup from Vulci (Rome, VG 64221, now exhibited in the Museo Archeologico di Vulci; *Tomba Panatenaica*, 35-36, no. 21).

<sup>1284</sup> H. Mommsen shows convincingly that an *epoiesen*-signature of Amasis - whether ancient or not - on a lekythos is not trustworthy (Malibu, Getty 76.AE. 48; Mommsen 1997, 17-18). D. Williams discusses two cups of the Triptolemos Painter with signatures of Douris and suggests that the painter 'borrowed Douris' name and imitated his handwriting' (D. Williams 1993, *CVA* British Museum 9, 31). In addition, J. Boardman

the inscriptions of the three cups are indeed ancient their significance centres probably on the workshop's success and the value customers attached to the name. Here we may well be dealing with ancient instances of a brand name being copied.<sup>1285</sup>

The London cup (**503**) has been found in Capua; the provenances of the Heidelberg cups (**504-5**) are unknown. Dates are hard to attach to these cups; they are probably made between c. 550 and 530 BC.

#### MANNER OF THE TLESON PAINTER (nos. 506-511; pls. 124-25)

Each side of band-cup **506** (pl. 124a-b), in Manchester, shows a composition of animals similar to those by the Tleson Painter and, at first glance, the drawing style seems also close to him.<sup>1286</sup> Upon closer examination, however, details are seen which differ; for instance, compare **326** (pl. 93c-d): the red and white of the hens are reversed, the wig-like hairstyle and tail of the siren are not traits of his sirens, the stag's antlers, chest incision and tail are unfamiliar and the palmettes extraordinary.

The shape, consisting of a deep bowl and wide, sturdy foot, points to an early date. Can the deviations from the Tleson Painter's usual style then be explained by supposing that the Manchester cup was decorated by him at a very young age? In my opinion, this can hardly be the case. Particularly the palmettes make this difficult to accept because they diverge too much from the palmettes that the workshop of Nearchos and his sons depicted. It seems highly unlikely that the Tleson Painter would begin painting such distinctive palmettes and later follow the standard set by his father Nearchos. Even the notion that an assistant painted the palmettes and the youthful Tleson Painter depicted the animals seems improbable unless we accept that the assistant had, at least once, a free hand to follow his own preferences and ignore the workshop norm. Presumably, an artisan of another workshop imitated the style and composition of the Tleson Painter but gave the cup his own imprint in the form of the palmettes.

Possibly, fragmentary lip-cup **507** (pl. 124c), in Boston, was made in the pottery establishment of Nearchos and his sons. Although it can not readily be attributed to a specific craftsman, the Tleson Painter seems the most probable candidate. Haldenstein and the present author considered independently a possible attribution to him.<sup>1287</sup> J.M. Padgett expressed doubts, however, because none of the painter's known panthers are similar. Haldenstein noted a resemblance to the panthers in the tondo of Würzburg HA 623 which she attributed to Nearchos and which is here assigned to the Manner of Nearchos (**266**, pl. 77a-b).

Although her comparison to the Würzburg panthers is understandable, it seems more likely, in the author's view, that the Boston cup is early work of the Tleson Painter. The drawing of the panther in Boston is very precise, though a bit stiff, above all the legs. The coat shows the characteristic incised rings,<sup>1288</sup> and the face is rather triangular, much like those seen in **295-97** (pl. 84); but these cups, where the whiskers and forehead incision are differently rendered, are certainly later. The panther of **295** has two semicircular incisions on the forehead; and the panther on one side of **296** has one such marking, whereas its counterpart on the opposite side has none. In addition, the stiffness of the Boston panther may be further evidence of early workmanship by the Tleson Painter, which might also apply somewhat to the whiskers (note the facial incisions of the deer on **269** and **270**, pl. 78d-e). Furthermore, the larger image in the Boston tondo allows for greater detail as seen in the whiskers.

---

demonstrated that signatures must not always be uncritically accepted when he rubbed off a suspicious signature of Epiktetos on a red-figure pelike (Berlin F 2170; Boardman 1981, 329-32).

<sup>1285</sup> The present author has earlier advanced this idea regarding the two Heidelberg cups; see Heesen 2009, 123.

<sup>1286</sup> T.B.L. Webster wrote that Beazley's attribution to the Tleson Painter 'is beyond all doubt' (Webster 1941-43, 39). However, Webster's opinion in this matter may be unreliable because his own attribution of another band-cup in Manchester to the Tleson Painter was not accepted by Beazley and is certainly incorrect (Webster 1933-34, 1-2; then Manchester School of Art Aa 17, now Manchester City Art Galleries 1885.21 Aa 17).

<sup>1287</sup> In emails of July 2007 between L. Ellis and C. Kondoleon of the Boston Museum and J.M. Padgett, J.T. Haldenstein and myself concerning a possible attribution of **507** shortly after it was bequeathed to the Boston MFA by Martin Robertson.

<sup>1288</sup> For these see n. 1127.

The composition of the Boston tondo bears a similarity to the pictures of deer inside **269-71** (pl. 78d-f) which the Tleson Painter portrayed in his earliest period. Lastly, the tongue border has –at the middle right- two adjacent black tongues, as many of the Tleson Painter’s tongue borders.<sup>1289</sup> Nevertheless, a definite attribution to the Tleson Painter can not be made.

The depiction of a panther in fragmentary lip-cup **508** (pl. 124d), from Naucratis, also shows a number of traits which can be connected with the workshop of Nearchos and his sons: once again the coat of the panther shows the characteristic incised rings, and the tongue border has –at the middle left- two adjacent black tongues, which appears regularly in the work of the Tleson Painter, as we have seen above. The lotus-bud at the feet of the panther is paralleled in the Tleson Painter’s work in **338-40** (pl. 97a-c). However, with its head missing and its unparallelled position this panther cannot definitely be attributed to the Tleson Painter.

J.D. Beazley attributed fragment **509** (pl. 124e) to ‘Near the Tleson Painter’.<sup>1290</sup> Indeed, the incised white bands of the wings recall work of the Tleson Painter; however, he usually placed them between red bands, a characteristic absent on **509**.

B. Fellmann has attributed lip-cup **510** (pl. 125a-b) to the Tleson Painter.<sup>1291</sup> He may well be correct: the handle-palmettes have the character of those of the painter. Moreover, a few of the Tleson Painter cups (**347**, **395**, pls. 99a-c, 108a-c) show figures on either side which interact with one another, like the warrior and Amazon of **510**. In size, it is comparable to the Tleson Painter’s small cups of the middle period. However, the coarse drawing and lack of detail raise doubts about an attribution. In fact, the white dots along the warrior’s greaves are instead more indicative of the Centaur Painter, although in his work this type of palmette would be unique. Lip-cup **510** is here regarded as in the Manner of the Tleson Painter, although it may simply be more evidence of cooperation between him and the Centaur Painter.

Lip-cup **511** (pl. 125c-d) with a single fighting-cock on either side has been attributed by D. von Bothmer to the Tleson Painter. If so, it would be his only larger lip-cup without handle-palmettes. More importantly, the cock’s neck is not stretched forward even though the bristling shoulder feathers suggest an agitated state, the chest incisions are very sloppy, the white wingband is not incised, and the tail feathers are not divided in two sections. If the cup is indeed by the Tleson Painter, it must be from his late period when he showed a tendency to work less carefully, as seen in the writing of inscriptions although not in the period’s single preserved figure, the sphinx of **459** (pl. 120c-d).

### 10.3 ERGOTELES, TLESON PAINTER, c. 545/40 BC (nos. 512-14; figs. 117-18; pl. 126a-d)

The number of extant cups by Ergoteles, who signs as son of Nearchos, is disappointingly small: a lip-cup without figures, a lost cup, presumably also without figures, and a small fragment showing three letters of the name on the exterior and a partial tongue border inside.<sup>1292</sup> In his *epoiesen*-signature, the *patronymikon* - HONEAPXO - is placed after the verb, whereas in the signatures of his brother Tleson it is always joined to his own name.

The complete lip-cup in Berlin (**512**, pl. 126a-b) is *large* and has a *deep* bowl with sharply offset lip which flares out (fig. 117). The wall is thicker than in his father’s cups. The edge of the foot’s base is sharp but not unusually thick, and the standing surface curls up. The handles curve up halfway to the rim.

The handwriting is very neat, with letters of equal size which follow a straight line. Immerwahr notes a strong agreement between the handwriting of **512** and that of the Tleson Painter; he even hints at the possibility that the Tleson Painter actually wrote this *epoiesen*-signature naming

<sup>1289</sup> For this see n. 1210.

<sup>1290</sup> *ABV* 183.1.

<sup>1291</sup> Fellmann 2002, 120, App. II.6.

<sup>1292</sup> For Ergoteles see Beazley 1932, 180, 183, 200; *ABV* 162; *KLA* I, 213-14 (R. Blatter). In fact, the lost cup may have consisted of fragments of two cups, one by Ergoteles and the other by Tleson (according to Beazley 1932, 192-93, but not as such in *ABV* 162.2).

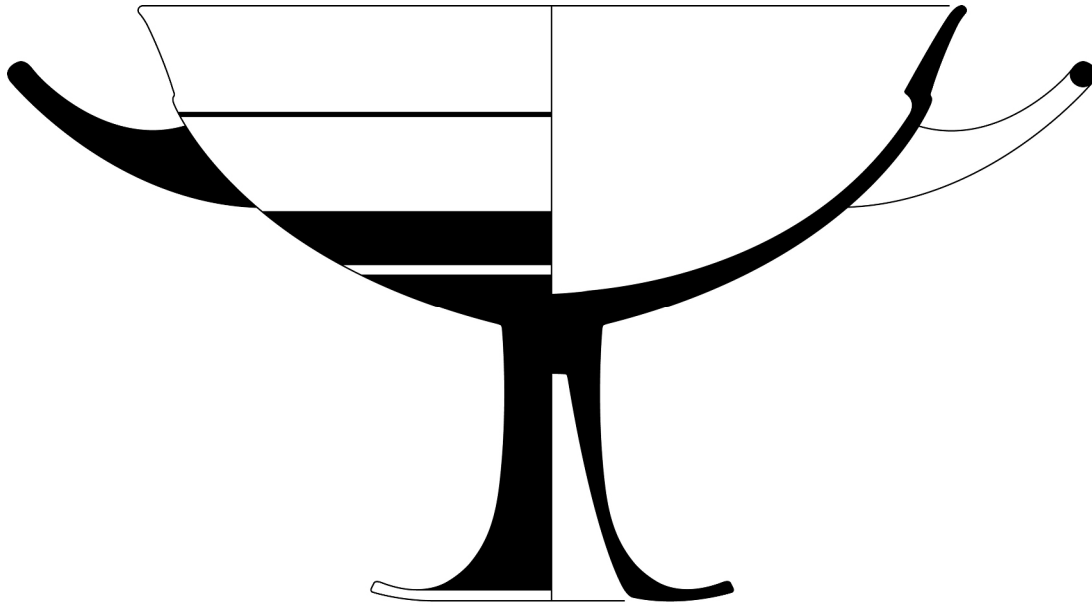


Fig. 117. Profile drawing of **512** (1:2).



Fig. 118. Inscription and palmettes of **512**.

Ergoteles.<sup>1293</sup> Moreover, the palmettes are also very similar to his, consisting of nine black leaves, the central one being slightly elongated, which makes it seem even more possible that the Tleson Painter decorated the Berlin cup for his brother, who potted it.

In reference to fragment **514** (pl. 126c-d), in Oxford, which preserves three letters of the name (EPT), Beazley must be right to give it to Ergoteles rather than Ergotimos. The letters are smaller than in Ergotimos' signatures and the simple tongue border also excludes Ergotimos who used a more elaborate type. The find-place, Naucratis, has also yielded three cups from the Tleson Painter's early and middle periods (**300**, **340**, **356**) as well as one cup in the Manner of the Tleson Painter (**508**) and one from the Centaur Painter's early period (**518**). The two other lip-cups of Ergoteles have been found in Italy, one of them in Etruria.

To judge from the palmette type, which agrees most with palmettes of the Tleson Painter's early and middle periods, the proposed date of Ergoteles' cups is c. 545-540 BC.

We can only speculate as to why so little work of Ergoteles has come down to us, which is very striking in the light of Tleson's large body of work. Perhaps Ergoteles stopped working as potter at an early age for any number of reasons and was then replaced, which could further explain the workshop's employment of a new member, the Centaur Painter, around 540 BC. Or maybe, the Centaur Painter was the same person as Ergoteles, a possibility further explored below in the concluding remarks of this chapter.

<sup>1293</sup> Immerwahr 1990, 53.

#### 10.4 CENTAUR PAINTER, c. 545/late 520s BC (nos. 515-679; pls. 126e-168c)

##### Introduction

The Centaur Painter was recognized and named by F. Villard, who gathered 19 cups.<sup>1294</sup> This painter adorned lip- and band-cups with tiny figures which are often involved in lively and amusing pursuits. His favourite subjects include hunts and dancing satyrs and maenads. He marks the male chest with incisions in the form of two semicircles and rather large circles as nipples; bare male backs have three incised strokes. Characteristically, he makes abundant use of added colour and, for example, ornaments garment hems and the rims of shields with white dots and places a red dot in a female eye. His satyrs often carry wreaths and his centaurs throw stones. Far more frequently than any other painter of little-masters he divides a subject over both sides, so that the drinker has to turn the cup around to see who is chasing or threatening whom. Very typically, the Centaur Painter freely mingles figures and elements of scenes: centaurs may be hunters (**530**, **658**, pls. 133a-b, 164a) or prey (e.g., **516-17**, **539**, **541**, pls. 127, 135d); some satyrs dance with nude youths instead of maenads (**524**, pl. 130d); the stick originally meant to kill hare (e.g., **519-20**, pl. 128c-e) is elsewhere turned to other purposes, for instance to eliminate centaurs (**516-17**, pl. 127) or even a maenad (**543**, pl. 137a-b);<sup>1295</sup> an archer may be involved in a fight on one side and in a hunt on the cup's opposite side (**526**, pl. 131c-e); stones are the weapon of not only centaurs but also a hunter (**540**, pl. 136a), youths with shields (**573**, pl. 146b) and even a hoplite (**574**, pl. 146d).

Villard's initial list of cups was accepted by Beazley, who added 17 specimens. Later, M.F. Jongkees-Vos included eight more.<sup>1296</sup> In 1996, the present author published an updated compilation of 44 accepted new attributions.<sup>1297</sup> Since then, a few more cups have come to light, bringing the total to 165, namely 124 lip-cups and 41 band-cups.<sup>1298</sup>

Beazley remarked that 'the artist the Centaur Painter most resembles is the BMN Painter'.<sup>1299</sup> Unfortunately, he never explained this observation and, amongst little-master cups, a resemblance is seen by me only between the BMN Painter's **252-53** and **690-93** in the Manner of the Centaur Painter.<sup>1300</sup> None of the cups of the Centaur Painter himself bear comparison. Nevertheless, Haldenstein repeats Beazley's statement and continues that since the BMN Painter decorated the exterior of a Siana cup with a deer-hunt, 'the Centaur Painter's choice of the deer-hunt on an early cup (**516**, pl. 128a) perhaps indicates a student-teacher relationship, as there are many stylistic characteristics shared.'<sup>1301</sup> Her comparison seems weak, however. A better parallel to the stag in the tondo of **516** is the wounded stag in lip-cup tondos by the Tleson Painter (**287-88**, pl. 82b-c), who had a close working relationship with the Centaur Painter, as discussed in the preceding section.

Although many of the cups given to the Centaur Painter can easily be recognized as his work, some difficulties remain. First and foremost, the inconsistency of his style. He could render figures

<sup>1294</sup> Villard 1953. For the Centaur Painter see further *ABV* 189-90, 689; *Para* 78-79; Jongkees-Vos 1971; Haldenstein 1982, 139-45; Fellmann 1988, pls. 14.5-16.8; *Add<sup>2</sup>* 52; B. Fellmann, in Vierneisel/Kaeser 1990, 174-78; Heesen 1996, 143-51; P. Heesen, in Brijder et al. 1996, 67-68; Villanueva-Puig 2009, 138-41.

<sup>1295</sup> The sticks depicted by the Centaur Painter lack the thick knob which is characteristic of the *lagobolon*, often seen in a hare-hunt (e.g. band-cup London B 386; Barringer 2001, 98, fig. 58) and, at least once, in a young-deer-hunt (a mastoid cup on the London market: Charles Ede, *Pottery from Athens* XV, October 1997, no. 2).

<sup>1296</sup> *ABV* 189-90, 689; *Para* 78-79; Jongkees-Vos 1971.

<sup>1297</sup> In Brijder 1996, 67-68; and two additions in Heesen 1996, 145, n. 2.

<sup>1298</sup> Two attributions by F. Villard and J.D. Beazley are not accepted here: **688** and **692**, Manner of the Centaur Painter. Judging solely from the photo in the sale's catalogue, a band-skyphos in the New York market (Sotheby's, 29 May 1987, no. 134) may also be by the Centaur Painter.

<sup>1299</sup> *ABV* 189. Using a different phrase, H.A. Cahn stated: 'The Centaur Painter is a companion to the BMN Painter' (in the description of **592** in the salescatalogue of June 30<sup>th</sup>, 1956, p. 27, no. 93).

<sup>1300</sup> Interestingly, **253** and **692** were attributed by Villard to the Centaur Painter, whereas Beazley assigned **253** to the BMN Painter while accepting Villard's attribution of **692**. In my opinion, however, neither **253** nor **692** is by the Centaur Painter, although they may both be by the BMN Painter.

<sup>1301</sup> Haldenstein 1982, 140, without specifying the shared characteristics. The Siana cup is Malibu 86.AE.156.1-2 (Clark 1990, pl. 85.2).



very delicately and precisely, especially animals (e.g., **531**, **554**, **561**, pls. 133c-d, 141c, 143e), but he much more often seems to have worked hastily, making numerous mistakes: for instance, on **523** (pl. 130a) the middle satyr has back incisions on his chest, like the satyr of **590** (pl. 151d); on **526**, the horseman has a satyr's face and the second hunter on the other side only one nipple, misplaced on his shoulder (pl. 131c-e).<sup>1302</sup> At times, the style has degenerated to the extent that it is hard to believe that some cups are indeed by the same painter, for example, compare the centaurs of **658** and **664** to those of **530** (pls. 133b, 164a, 166b). Strikingly, the Centaur Painter's lively figures display an unease on his part in the incising, which was always executed with an unsteady or stiff hand, for instance, note the rim of the shield on **526** or the beards on **588** (pls. 131c, 151a-b). Another problem is that the Centaur Painter, in some of his better work, closely resembles the Tleson Painter.<sup>1303</sup> We have already noted much agreement in the preceding section, like the depiction of stags' antlers and incised rings on the coats of panthers and deer as well as nearly identical compositions.<sup>1304</sup>

Villard, Jongkees-Vos and Haldenstein have individually made attempts to order the Centaur Painter's cups chronologically and each of them has ended up with very different results. Once again, the painter's inconsistency comes into play, and the more cups that are added to his output, the more exceptions emerge to the proposed chronological criteria.<sup>1305</sup> The Centaur Painter's cups, with very few exceptions, show neither palmettes nor inscriptions. The absence of such possible chronological markers makes us all the more dependent on the figures which have often been executed hastily and carelessly.

Jongkees-Vos noticed that the horsemen on an early lip-cup are sometimes, as it were, pressed against the rim (**518**, pl. 128b; likewise: **515**, pl. 126e).<sup>1306</sup> Furthermore, the figures on cups in the early and middle periods have more detailed incising (like knees and ears), but as would be expected of an artisan as inconsistent as the Centaur Painter, the trend is not strictly linear (e.g., on side B of **517**, pl. 127e, knee incisions for both figures and an incised inner ear for only the bearded one; on **528**, pl. 132a-b, one deer with dotted rings, the other with dots only). Over time, the incising tends to become less detailed and more cursory, but remains, as remarked above, rather stiff throughout the Centaur Painter's career.

The shape of the cups might be of some help, despite Jongkees-Vos' opinion that 'the shape is nearly always the same, and it seems likely that all of them have been made by one potter, as Villard already remarked.'<sup>1307</sup> Haldenstein writes, 'the Centaur Potter begins his career with a thin-walled, well potted cup with a fairly deep bowl and sturdy, slightly spreading foot. He prefers the small delicate cup. His shapes follow the usual progression - the foot becomes taller, thinner and more compact. The bowl becomes shallower, and the handles take on a more horizontal thrust.'<sup>1308</sup>

Because of their deep bowls, cups **516-17** and **519-23** are here recognized as early. An early dating of the inscribed cups **516-17** finds additional support in the fact that **516** is the only one by of the Centaur Painter which combines interior and exterior decoration. Inscribed fragment **515** is probably also early as the proportions of the riders and horses are not quite right. Furthermore, the antlers of the stag inside **516** differ from the others by the Centaur Painter; for most of the middle period he shaped antlers, as described above, like those seen on the Tleson Painter's cups (e.g., **559**,

<sup>1302</sup> J. Boardman (1974, 60) speaks of a 'lively, nervous style'.

<sup>1303</sup> Cups attributed by others to the Tleson Painter (to various degrees) which are here instead given to the Centaur Painter: **563** (L. Hannestad), **565**, **602**, **605**, **607** (B. Fellmann); Manner of the Tleson Painter or the Centaur Painter: **555** (S. De Caro); related to the Tleson Painter: **604** (K. Herbert); Near the Tleson Painter: **674** (J. Haldenstein). See also above n. 1116.

<sup>1304</sup> Cf., e.g., **396-97** to **531-32** (pls. 108d-e, 109c-d, 133c-d, 134a); sphinxes of **396**, **398-401** to **535** (pls. 109a-b, d-f, 110a-c, 135a); rams of **414-15** to **560-61** (pls. 114a-b, 143d-e).

<sup>1305</sup> Jongkees-Vos tried to distinguish between the cups where the lower fringes of beards are differently indicated by either short strokes or a continuous line (Jongkees-Vos 1971, 20). However, both features are found together on many cups, e.g., **539**, **575**, **584-85**, **587**, **648**.

<sup>1306</sup> Indeed, the later horsemen of the Centaur Painter, as it were, are not so squeezed in below the rim (see **618-19**, pl. 157e), but the heads of many figures in both his early and middle periods touch the rim (e.g., **521**, **554**, **583**, pls. 129a-b, 141d, 148g).

<sup>1307</sup> Jongkees-Vos 1971, 20.

<sup>1308</sup> Haldenstein 1982, 139.

**562, 564**, pls. 143a-b, 144a-b, d), whereas on his later stags the reduced antlers to a single element (e.g., **629, 658**, pls. 159d-e, 164b). Additional signs of early manufacture can be cited: the stiffness of the style, detailed incising, including an incised white band on wings, and the sharply bent left arms of the winged females on **521** which is not repeated on any other figure of this kind by the painter (pl. 129a-b; cf. **576-79**, pl. 147b, e-h). His most accomplished work dates from the middle period, as one might expect. It includes his liveliest and most original scenes as well as his finest animals.

The band-cup cup in Utrecht (**657**, pl. 163b, d-e) can not be so easily inserted in this chronological frame. The extremely shallow bowl makes it stand out from the painter's other band-cups and suggests it was made in the late period. In shape, it resembles the late form of the very shallow lip-cup **668** (pl. 167b). In the chronology of Jongkees-Vos, the Utrecht cup is assigned to the middle period 'when the painter has reached his prime'.<sup>1309</sup> However, this can not be correct because the painting is rather stiff and the subject of dancing women quite dull, with little movement. On the other hand, the style is a bit better than one might expect in the late period, compare for instance **659** (pl. 164c-d). All the indications are that cup **657** was made at the beginning of the late period.

Type	BO			LIO			LO	
	H	D		H	D		H	D
Early <i>medium-large</i>	--	--		12.7	20.6		14.4	21.5
Early <i>small-extra small</i>	10.1	14.1		--	--		10	13.95
Middle <i>medium</i>	12	19.55		--	--		12.2	19.2
Middle <i>small-extra small</i>	9.74	14.15		--	--		9.51	14.09
Late <i>medium</i>	10.2	19.5		--	--		--	--
Late <i>small-extra small</i>	8.82	13.9		--	--		8.55	14.32

Chart 29. Average dimensions of cups by the Centaur Painter.

In the preceding section it has been noted that, in shape, the lip-cups of the Centaur Painter closely resemble those of the potter Tleson. It is clear, however, that the potter was a different craftsman. As a rule, the lip of a lip-cup by the Centaur Painter tends to thicken at the offset, whereas the potter Tleson shaped a thinner wall, although there are exceptions, as stated above.<sup>1310</sup> Apart from five *medium* cups (**516, 578, 585, 589** and **659**) and a *large* one (**517**), the other cups decorated by the Centaur Painter are *small* or *extra small* (chart 29). On average, the Centaur Painter's cups are smaller than those decorated by the Tleson Painter and fashioned by the potter Tleson, which makes it seem highly unlikely that the Centaur Painter decorated cups which were also thrown by the potter Tleson. Moreover, as the development of the shape is paralleled by stylistic changes in the painting, it seems most probable that the Centaur Painter potted his own cups. The largest cups of the Centaur Painter are found in his early period. The *small* early-period cups are higher than the *small* cups of the middle and late periods due to their deeper bowls (not a higher stem). Whereas the diameters of the band-cups change only slightly over time, becoming a bit more narrow, the lip-cup shows a distinct trend from a deeper bowl in the early period to a more shallow bowl with wider diameter in the late period (chart 29).

#### EARLY PERIOD, c. 545/40 BC (nos. 515-23; figs. 119-20; pls. 126e-130b)

The early period comprises seven lip-cups (one LIO and six LO) and two band-cups (BO).

<sup>1309</sup> Jongkees-Vos 1971, 20.

<sup>1310</sup> **555-57** and **566** are indeed thick, but so are **395** and **429** decorated by the Tleson Painter; and **564** and **589** by the Centaur Painter have thin lips.



Fig. 119. Inscription of **517**.

### Shape and dimensions

The larger lip-cups are either *medium* (**516**) or *large* (**517**). One of the smaller lip-cups (**519**) qualifies as *extra small*, and **521** is *small*.<sup>1311</sup>

### Inscriptions

The three inscribed cups of the Centaur Painter are early, as noted above. Fragment **515** preserves XAIPEKAIPIIEI, and lip-cups **516-17** show, on either side, the form with the adverb at the end: XAIPEKAIPIIEIEY.<sup>1312</sup>

Despite the damaged surface of cup **515**, the inscriptions of these three cups show a very similar script: neat letters of uniform size, well spaced and in a straight line. But the neatness of the script contrasts with the Centaur Painter's cursory workmanship. Two possible explanations for the seeming anomaly come to mind. Either a different craftsman (that is, the Tleson Painter) was responsible for the inscriptions. Or the Centaur Painter wrote them himself painstakingly copying the neat script of another painter, again quite possibly the Tleson Painter who used the same kind of inscription on his cups. In fact, the absence of inscriptions in the later work of the Centaur Painter supports the supposition that he was uncomfortable with writing.

### Interior decoration

The tondo border of **516** (pl. 128a) is not provided with the scalloped ring surrounding the tips of the tongues.<sup>1313</sup> It has an odd tongue, as seen so often in the work of the Tleson Painter: two black tongues are beside one another on the lower left side. The subject of a startled stag is very reminiscent of the deer and wounded stags in tondos of the Tleson Painter (**269-71**, **287-88**, pls. 78d-f, 82b-c). The antlers consist of two wavy, linear branches which cross one another and, insofar as known, are unique amongst the animals of little-master cups.

### Exterior decoration

The Centaur Painter's interest in equine figures emerged already in his early period: **515** and **518** show horsemen, and centaurs pursued by men appear on **516-17**. Other subjects of his early cups - youth chasing hare (**519-20**), running winged female (**521**), dancing satyrs and maenads (**522-23**) - are also repeated on later cups.

### Mythological subjects

Cups **516** and **517** (pl. 127a-e) depict men chasing centaurs, but on **517** the number of figures has been doubled and the direction reversed to the left. The men and centaurs occupy opposite sides of the cup and obviously interact.

Like her counterparts on **576-79** (pl. 147b, e-h), the winged female on either side of **521** (pl. 129a-b) runs to the left, looking round; however, her left arm is differently posed, bent sharply down. In contrast to the Centaur Painter's later examples, the wings are marked by a white, incised band.

<sup>1311</sup> The individual dimensions of the bowls and feet are not available to me.

<sup>1312</sup> In the photo of **515** (pl. 126e), the two last letters, while definitely present, are barely visible. A. Mackay suggests that the inscription of **515** is, however, incomplete and originally included also the adverb, hereby centring the horsemen nicely above the inscription (Mackay 1993, 151).

<sup>1313</sup> As usually seen only on lip-cups with plain exterior (i.e., neither figurework, inscription nor ornament), e.g., **117**, Painter of Louvre F 51; **242**, Epitimos Painter; **245**, Manner of Lydos (pls. 37d, 70c, 71b). Besides this lip-cup of the Centaur Painter, only one other lip-cup of LIO type known to me lacks the scalloped ring: Bassano del Grappa 59 (Andreassi 1990, 88, no. 15).



Fig. 120. Palmettes of **517**.

On both sides of band-cups **522** and **523** (pls. 129c-d, 130a-b) three pairs of satyrs and maenads frolic and dance; they are alternately arranged in a line, with the minor difference that the first figure on the far left is either a maenad or a satyr. The left-hand satyr on side A of **522** (pl. 129c) and side B of **523** (pl. 130b) are unusually animated, raising one leg high and holding both arms up.

Subsequently, the Centaur Painter limited the number of dancers in comparable scenes to four on a side (**586-88**, **659**, pls. 150b-d, 151b, 164c-d). Other band-cups of his also portray six satyrs and maenads (**524**, **585**, pls. 130c, 149d), but there he introduced the theme of pursuit.

### Non-mythological subjects

Lip-cups **515** and **518** portray a pair of horsemen on one side (pls. 126e, 128b); on later lip-cups the Centaur Painter reduced their number to one on a side.<sup>1314</sup> A. Mackay draws attention to the similarities between **515** and **518**: on each, the left-hand horse has a white mane and tail, the right-hand one a red mane (on the latter, the tail is missing) and the right-hand horseman a white chiton.<sup>1315</sup>

Typically, a (nude) hunter carries a chlamys over his extended arm as if it were a shield (**519-20**, pl. 128c-e).<sup>1316</sup> The hare-hunt usually took place on foot with dogs driving the hare towards a net.<sup>1317</sup>

### Ornaments

Only one of the Centaur Painter's cups (**517**) has handle-palmettes. They consist of seven widely spaced, black leaves and a red tie (fig. 120).

### Provenance and chronology

The provenances of two early-period cups are known: Naucratis (**518**) and Tarquinia (**519**). No data from an archaeological context are available. With regard to the chronology, the available markers are the shape and the Centaur Painter's relationship with the Tleson Painter which, moreover, becomes clearly evident only in the middle period, that is, from c. 540 BC onwards. These slight indications suggest that the early cups of the Centaur Painter were manufactured in the second half of the 540s BC, as occasionally concluded elsewhere.<sup>1318</sup>

### MIDDLE PERIOD, c. 540/30 BC (nos. 524-656; figs. 121-23; pls. 130c-163a, c)

The Centaur Painter's middle period comprises 104 lip-cups and 29 band-cups. They bear neither inscriptions nor ornaments.

<sup>1314</sup> Only one other lip-cup (unattributed) is known which also shows a pair of horsemen on either side: Freiburg, market (Puhze, Katalog 9, 1991, no. 192).

<sup>1315</sup> Mackay 1993, 150-51.

<sup>1316</sup> On this detail see Barringer 2001, 19-32, 52-53, 101, 162.

<sup>1317</sup> The net is visible on a band-cup London B 386 (Barringer 2001, 98, fig. 58); a similar scene, but without net, is depicted on a band-cup of the Centaur Painter (**656**, pl. 163a, c). For hare-hunting see Anderson 1985, 31-48; Schnapp 1997, 212ff.; Barringer 2001, 95-98.

<sup>1318</sup> Towards 540 BC: **516**; S. Dimitriu/P. Alexandrescu 1965; *CVA* Romania 1, 30; Schnapp 1997, 499. Perhaps about 540 BC: **517**; J.R. Green 1979; *CVA* New Zealand 1, 22. C. 540/30: **519**; Pierro 1984, 133.

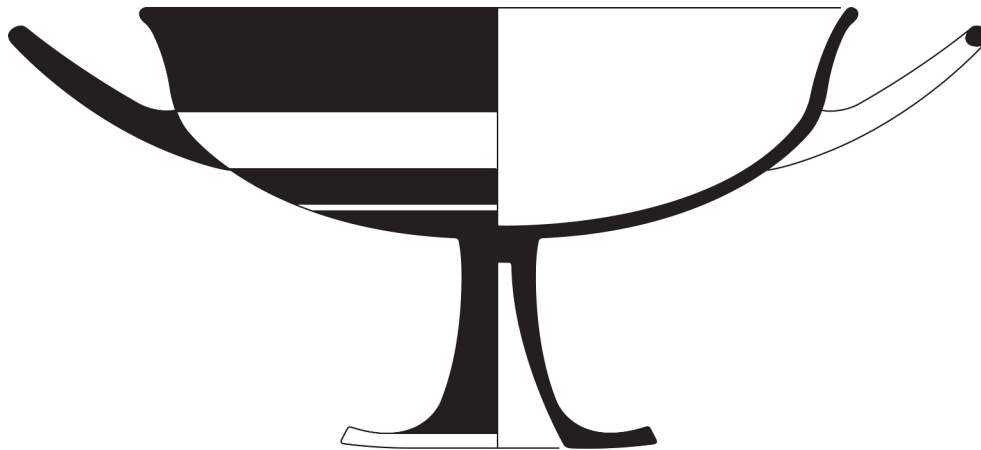


Fig. 121. Profile drawing of **531** (1:2).

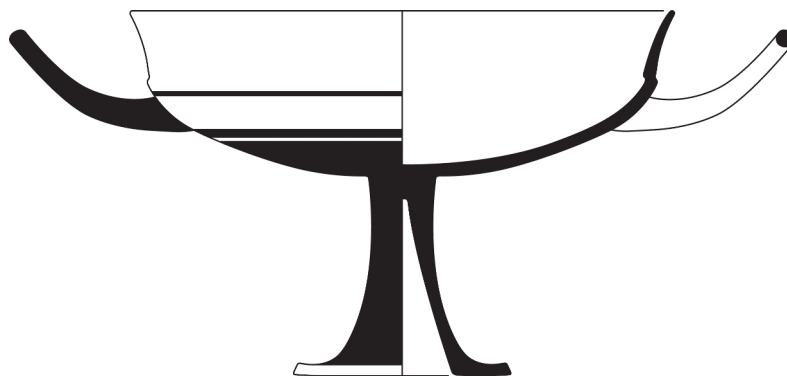


Fig. 122. Profile drawing of **559** (1:2).

	Foot	Bowl
540/30- BO	0.49	0.35
540/30- BO ( <b>531</b> , <b>585</b> )	0.48	0.31
540/30- LO	0.49	0.33

Chart 30. Average relative dimensions of the Centaur Painter's middle-period cups.

### Shape and dimensions

The band-cups are *extra small* or *small*, except for **585** which is *medium*. The two largest cups have an *extra shallow* (**531**, fig. 121) or *shallow* (**585**) bowl. The relative sizes of the other bowls are *medium*.

Likewise, the lip-cups are *extra small* or *small*, except for **578** and **589** which are *medium*.<sup>1319</sup> One bowl is *extra shallow* (**559**, fig. 122); the other bowls are *shallow* to *medium* (0.31-0.35). The feet range from *medium* to *extra high* (0.45-0.54).

<sup>1319</sup> The foot, stem and lower body of **539** are red due to misfiring. According to B. Fellmann, this may have been caused by the use of a cylinder on which the cup rested in the kiln during firing (B. Fellmann, *Herstellungsspuren an attischen Trinkschalen*, in Bentz 2002, 60-61, fig. 8). Similar discolouration is found on at least five band-cups: Basel, market (Cahn Auktionen, Auktion 4, 23 September 2009, no. 150; previously, Bonhams, 20 October 2005, no. 143 and J.-D. Cahn, *Katalog 12*, December 2000, no. 30), London, market (Bonhams, 21 April 2005, no. 176; previously, idem, 21 October 1999, no. 121 and 22 April 1999, no. 484), New York, market (Christie's, 5 June 1998, no. 119; previously, Sotheby's London, 8 December 1994, no. 226), Ottawa University 1877 (J.H. Oakley, *Intentional Misfiring or Misfired? A Band-Cup in Ottawa*, in C. Weiss/E. Simon (eds.), *Folia in memoriam Ruth Lindner collecta*, Dettelbach 2009, 19-26, figs. 1-4; previously, Christie's London, 23 February 1965, no. 180) and Potenza 95118 (Group of Rhodes 12264; colourphoto in Bottini/Setari 1995, 29). Oakley considers whether the misfiring was done intentionally, to create 'a poor man's coral red'. Furthermore, the foot

Judging from incomplete data, the bowls of the middle-period cups seem less deep than those of the early period.<sup>1320</sup> As a result, the average total height is slightly lower. The diameters of the smaller band-cups are nearly the same as in the early period, but the smaller lip-cups are a bit wider. The large middle-period cups are smaller than the large examples in the early period (chart 29).

### Exterior decoration

As in the early period, hunts and pursuits are the leading subjects. The Centaur Painter repeated the same early-period scenes. The band-cups show often different scenes on either side, whereas the subjects of many lip-cups extend over both sides.

### Mythological subjects

As his name implies, the most common mythological creature is the centaur, who is generally portrayed in wild pursuit and armed with stones. Centaurs may imitate human behaviour by hunting deer (**530**, pl. 133a-b) or be pursued themselves by youths and men (**539**, **541**, **544**, **574-75**, **595**, **608**, pls. 135d, 137c-d, 146c, 147a, c-d, 153d, 155d).<sup>1321</sup> The centaur's adversary on **650** is a warrior (pl. 162a-b); the centaurs on either side of **648** seem to chase one another. On **610-11**, **643-47** and **649** (pl. 161e-f, h) the centaur's adversary has been lost.<sup>1322</sup> On **585** one man pursues a ram and two centaurs fight with men (pl. 149b, d). The centaurs being pursued by youths and men recall the story of Herakles and Nessos,<sup>1323</sup> which is certainly depicted on **588** (pl. 151a) where Nessos, on the left, abducts Deianeira mounted on his back, followed by another centaur and an angry nude youth who must represent Herakles as well as a nude companion (Iolaos?). The actual abduction of Deianeira is rarely shown on little-masters. Far more frequently Nessos pursues Deianeira who is followed by an enraged Herakles.<sup>1324</sup>

Many of the Centaur Painter's middle-period cups illustrate satyrs and maenads who usually dance; sometimes he included the themes of maenads being pursued or playing 'hard to get' (**524**, **585-91**, pls. 130c, 149d, 150b-151e). On one side of **523** a maenad and two satyrs run as if in a contest, while another maenad and two satyrs dance; opposite, nude youths dance with satyrs (pl. 130d). On lip-cup **543** (pl. 137a-b) a satyr threatens the maenad on the other side with a stick. Was the painter planning originally to put an animal opposite the satyr, like the ithyphallic donkey of **583** threatened by a satyr who also wields a stick (pl. 148f-g), and mistakenly depicted a maenad? On the

---

and stem of another band-cup in the Basel market (Cahn Auktionen, Auktion 5, 16 September 2010, no. 186; previously, idem, Auktion 1, 22 September 2006, no. 457) is also completely red due to misfiring.

<sup>1320</sup> An exact comparison is not possible because the dimensions of the individual bowls and feet of the early-period cups are not available.

<sup>1321</sup> An unattributed and unpublished band-cup depicts two centaurs chasing a nude youth: Seraing, Hoir no. 271.

<sup>1322</sup> The partial figure of **611** may be a satyr, rather than a centaur.

<sup>1323</sup> On **595** (pl. 153d) the centaur is being chased by a bearded man with a club. Cf., e.g., **258** by the Anakles Painter (pl. 75a-b) where the youth attacks the centaur with a club.

<sup>1324</sup> Only one other band-cup is known where Deianeira sits on the back of Nessos: Montpellier 147/SA 183 (Laurens 1984, 68-72, no. 8, pl. XV); she is not portrayed on the opposite side. Band-cups showing Herakles pursuing Nessos who, in turn, chases Deianeira: Argos MA 5982 (Pariente/Touchais 1998, 288, fig. 27), Newark 50.279 (Stansbury-O'Donnell 1999, 95, fig. 40), Paris, Louvre E 173 (Plaoutine 1938, pl. 89.8, 11), Rome, VG 79912/79929 (Hannestad 1989, nos. 194, 222, overlooking that 194a joins 222b, and 194b joins 222a, and interpreting 194 as possibly Achilles pursuing Troilos and Polyxena), St. Petersburg Nf. 89.56 (Petrakova 2009b, pl. 32.1, 4-5), Taranto 6225 (Masiello 1997, fig. 61.6); on each of these band-cups the central scene is flanked by onlookers. The three main figures appear in the same order in the handle-zones of a lip-cup: Munich 2139 (Fellmann 1988, pl. 27.5-9). On lip-cup **19** (pl. 8a, Manner of the Eucheiros Painter), with Nessos and Herakles, Deianeira is not portrayed. A few Siana cup painters illustrated the story on the exterior: Basel, Cahn HC 1474 (Red-black Painter; Brijder 2000, pl. 182c), Basel, market (Cahn, Tefaf Maastricht 1998; unattributed and not previously published), Birmingham, University (Painter of the Burgon Sianas; Brijder 1984, pl. 58c), Copenhagen 5180 and Erlangen I, 732, 175a (both by the Boston C.A. Painter; *ABV* 69.5, *Add*<sup>2</sup> 18, and O. Dräger 2007, *CVA* Erlangen 2, pl. 36.3), Taranto 4363 (Camel Painter; Masiello 1997, 170, fig. 13.12). For representations of the story in the interior of Siana, lip- and band-cups see nn. 125-27.

other hand, he represented a satyr in pursuit of a maenad dispersed over both sides of lip-cups **613** and **614** (pl. 156).

Dancing satyrs and maenads appear far less often on little-masters than one might perhaps expect of drinking cups. Amongst the craftsmen discussed above, only the Amasis Painter (**218**, **228**, pls. 62a, 65a) and Oakeshott Painter (**232-35**, pl. 66a-e) portrayed satyrs (and maenads), who sometimes participate in the thiasos attending the return of Hephaistos.<sup>1325</sup> In fact, dancing satyrs and maenads became an independent theme for lip- and band-cups only after c. 540 BC (e.g., examples in the Manner of or by the Painter of Agora 1241).<sup>1326</sup>

The Centaur Painter's most original illustrations of satyrs are on **584** (pl. 149a, c) where, on one side, an aulos-playing satyr bends deeply forward as a youth advances towards him from the right and a satyr and maenad dance; and opposite, a satyr chases an ithyphallic donkey as another satyr plays an aulos for a dancing youth.<sup>1327</sup> An aulos-playing satyr who bends in this manner is, insofar as known, without parallel. On the other hand, the stances of this satyr and the other three figures generally resemble those of the donkey, satyrs and youth on the other side (pl. 149c). Dionysos is seen on one side of **581** (pl. 148c); opposite, a satyr bends under the weight of a full wineskin (pl. 148d), adorned with the white, clove-shaped spots with which the Centaur Painter marked the coats of various quadrupeds.<sup>1328</sup>

On **535** (pl. 135a) two sphinxes are being attacked by a man and youth, both of whom carry a chlamys like a shield. The seated sphinxes are very similar to those by the Tleson Painter (**398-403**, **459**, pls. 109a-b, e-f, 110, 120c-d). But the Centaur Painter rarely incised the plume of the tail (the sphinx on one side of his late cup **675** being the exception; pl. 168b), a feature which the Tleson Painter customarily added (but not on one side of **402**). On **605-7** (pl. 155a-c) the Centaur Painter depicted standing sphinxes (**605** raising a foreleg), similar to the Tleson Painter's on **404-5** (pl. 111a-d), though he gave them slightly more compact bodies and shorter, curly tails which nearly touch the back.

On **547** (pl. 138c-d) a griffin is being attacked by a youth who wears a pointy, flapped felt cap of Scythian type, carries a quiver filled with arrows, and holds a long battle-axe outstretched to finish off the griffin which is wounded by an arrow.<sup>1329</sup> The man's felt cap is a sign that he comes from far away. In combination with the griffin, he can be considered an Arimasp, a member of a tribe of one-eyed men who lived in northern Scythia and, according to literary sources, stole gold that was guarded by griffins.<sup>1330</sup> To date, this is the only clear representation of the story in Athenian black-figure, although two later pictures by the Theseus Painter may also illustrate it.<sup>1331</sup> On little-master cups

<sup>1325</sup> For the iconography of Dionysos and the thiasos of satyrs and maenads see Carpenter 1986; Schöne 1987; Hedreen 1992, 1994, 2006, 2007; Isler-Kerényi 2004, 2007.

<sup>1326</sup> For these see Brijder et al. 1996, 75, pls. 106-9, 110.1-3; and N. Eschbach 2007, *CVA* Göttingen 3, pl. 70.1.

<sup>1327</sup> An aulos-playing satyr, who induces even Dionysos to dance, is depicted on a Siana cup of the Heidelberg Painter in Copenhagen (NM 5179; Brijder 1991b, pl. 109a).

<sup>1328</sup> Another satyr carrying a heavy wineskin is depicted on **232** by the Oakeshott Painter (pl. 66b, first from the left). Both Dionysos and a satyr with a wineskin are standard figures in the return of Hephaistos (e.g., **218**, pl. 62a, Amasis Painter).

<sup>1329</sup> His bow is not portrayed. Perhaps the quiver is meant to be a so-called *gorytos*, a case for both the bow and the arrows which Scythians sometimes carry (for which see Vos 1963, 49-50). For a Scythian archer on one side of a lip-cup aiming at a sphinx on the other side see Paris, Louvre A 242 (Plaoutine 1938, pls. 90.10-11, 91.4-5).

<sup>1330</sup> Herod. 3.116.1, 4.13.1, 4.27.1.

<sup>1331</sup> Two skyphoi, Boston 99.523 and Policoro 40.102 (latter found in Guardia Perticara; Phritzilas 2006, nos. 11, 102, pls. 6a-c, 40a; Borgers 2007, nos. 6, 10, pls. 3a-b, 4c), depict a female in Scythian attire (Amazon or female Arimasp), once with bow and arrow, who rides a lion opposite a huge fire-spitting griffin. S. Phritzilas and O.E. Borgers identify the subject as an Arimasp fighting a griffin. In their publication of the tomb groups from Guardia Perticara, M. Osanna, C. Pilo and C. Trombetti state that the scene can not be easily identified and list a number of interpretations, including the one by Phritzilas (they were probably unaware of Borgers' publication; M. Osanna/C. Pilo/C. Trombetti, *Brevi noti in margine al 'margine'*. *Vasi attici dalla necropoli di Guardia Perticara*, in Angiolillo/Giومان 2007, 149). Most representations of the story date from the fourth century BC; for this see now M.C. D'Ercole, *Arimasps et griffons, de la Mer Noire à l'Adriatique via Athènes*, *Mètis* N.S. 7, 2009, 203-25.

griffins are found mainly in the form of the griffin-protomes in the whirl of figures under the feet of four large band-cups related to the Lysippides Painter.<sup>1332</sup>

The well-known story of Theseus and the Minotauros, which is also the theme of other little-masters, is seen on **551** (pl. 140c-d) in a very unusual way: Theseus runs with drawn sword towards the Minotauros on the opposite side of the lip. The creature is armed with stones in both hands and, running towards his opponent, is ready to put up a fight.

Another renowned narrative - the recovery of Helen - has been recognized by Villard on **572** (pl. 146a).<sup>1333</sup> It differs from the usual representations in vase-painting where Menelaos, with drawn sword, leads Helena away, looking back at her and firmly grasping her wrist.<sup>1334</sup> Here, Helen is held by the wrist, followed by Menelaos. Nevertheless, Villard's interpretation is accepted by L.B. Ghali-Kahil and seems, indeed, to be a credible explanation of the action.<sup>1335</sup>

A solitary, running winged female, similar to the one on the Centaur Painter's early-period lip-cup **521** (pl. 129a-b), recurs on lip-cups **576-79** (pl. 147b, e-h).<sup>1336</sup> They move swiftly to the left, looking round. As the painter omitted identifying features or attributes, the figures can not be further specified. Outside the work of the Centaur Painter, little-master cups show such figures very rarely; in the three other known examples on lip-cups, however, the figure runs to the right.<sup>1337</sup> A lone winged horse is another rather common figure of the Centaur Painter for lip-cups (**620-25**, pl. 158a, c-e).<sup>1338</sup> Only two examples by other painters can be cited.<sup>1339</sup>

### Non-mythological subjects

Band-cup **525** (pl. 131a) depicts six running males. The frontrunner and the fourth, who are bearded and look round, seem to be trainers with their respective teams.<sup>1340</sup>

Hunts and fights form part of the Centaur Painter's common non-mythological subject matter.<sup>1341</sup> Band-cup **526** (pl. 131c-e) combines them: on one side, an archer and two infantry-men run after a horseman (with the face of a satyr, pl. 131d) and, on the other, a similar archer and two nude youths with stick and spear chase a stag. The fleeing horseman looks round at his pursuers, but seems unbothered by the arrow which has evidently struck his behind (pl. 131d). The stag on the opposite side has not yet been wounded and, in fear, tries to escape, stretching its neck forward in the manner which is typical of the painter's fleeing prey.

On **527** (pl. 131b) two archers are involved in a fight with a warrior, attacking him from either side. An archer was doubtlessly portrayed on the lost side of **546** because the warrior on the preserved

---

<sup>1332</sup> Athens, NM B 1631 (Greifenhagen 1971, 99, fig. 23), Boston 88.846 (True 1978, pl. 109.15), Paris, CabMéd Froehner 1654 (*Para* 117), Toledo 63.25 (Greifenhagen 1971, 98, fig. 22). A. Archontidou-Argyri (*Ancient Theatre of Hephaistia*, Lemnos 2004, 76) mistakenly describes the opposing creatures on lip-cup fragments found at the site of the theatre of Hephaistia, Lemnos, as griffins; they are rather griffin-birds, possibly painted by the same artisan who depicted griffin-birds on a lip-cup in the Basel market (J.-D. Cahn, *Katalog* 11, December 1999, no. 39).

<sup>1333</sup> Villard 1953, 65.

<sup>1334</sup> For the iconography of this story see Ghali-Kahil 1955.

<sup>1335</sup> Ghali-Kahil 1955, 78. The grasping of the wrist seems to be decisive.

<sup>1336</sup> It also appears on the Centaur Painter's late band-cup **667** (pl. 167a), where she moves to the right face forward.

<sup>1337</sup> Berlin F 1765 (Furtwängler 1885, 292, no. 1765), Samos K 3225 (Kreuzer 1998a, 179, no. 237, pl. 43, where numbered 241 instead of 237), Taranto 20159 (in handle-zone; Masiello 1997, 161, fig. 12.28).

<sup>1338</sup> Also seen on his late cup **671**.

<sup>1339</sup> Malibu, Getty 81.AE.202.16 A-B (not previously published) and a fragment, which may very well be by the Centaur Painter, but is too small to attribute definitely: Polis Chrysochous R4296/PO130 (Padgett 2009, 221-22, fig. 4, 228, n. 23).

<sup>1340</sup> The beard of the fifth figure is incised but not coloured red. The painter probably realized that he had mistakenly incised a figure which was intended as a beardless youth. A similar mistake is seen on one side of **241** by the Epitimos Painter, where a youthful, long-haired *eromenos* has a beard, like the *erastes* (pl. 69d). Furthermore, the second runner on one side of a lip-cup with pairs of nude runners in the Paris, market (Galerie Mythes et Légendes, March 2010; not previously published) also has a red beard.

<sup>1341</sup> For which see Schnapp 1997, 257-61.



opposite side seeks cover behind a large shield which has been hit by two arrows, and a third arrow is stuck in the ground (pl. 138b). Curiously, the warriors of **546** and **550** are nude, except for helmets without crests (pls. 138b, 140a). On **550** an archer with Scythian cap runs towards his adversary, a hoplite, on the opposite side (pl. 140a-b).

In Athenian vase-painting, Scythian archers occur from about 550 BC onwards, most frequently between 530 and 500 BC, and vanish about 480 BC, shortly before there is written testimony of a Scythian police force in Athens.<sup>1342</sup> The topic has sparked lively debate. In her study of Scythian archers on Athenian painted pottery, M.F. Vos concludes that the depicted Scythians were members of a group of mercenaries in the service of the Athenian state. According to her, they arrived in Athens in 540-530 and left about 500 BC.<sup>1343</sup> Her theory has been rejected by K.W. Welwei who points out we have no evidence that Scythian archers formed part of the Athenian armed force before 480 BC. He maintains, instead, that the Scythians in painting are indicative of an epic setting.<sup>1344</sup> Welwei's theory, in turn, has been dismissed by W. Raeck, who, with some modifications, supports Vos.<sup>1345</sup> In support of Welwei, however, G.F. Pinney notices that the surroundings of the Scythians in painting lack any reference to the contemporaneous world and, instead, show recognizably epic elements. Elaborating on the association of a Scythian squire with Achilles, she supposes that Scythians acted as general squire figures, but their outfit, in all its fanciful variety, reflects some knowledge on the part of Athenian painters of actual Scythians.<sup>1346</sup> In contrast, A.I. Ivanchik remarks that the so-called Scythian attire of the archers in vase-painting is completely divorced from actual Scythians of the North Pontic region. In his view, these so-called Scythians were not conceived or interpreted as ethnic Scythians by either the manufacturers or their customers.<sup>1347</sup> Their garb would generally denote a person of inferior rank who accompanies a hero who is represented as a hoplite. In that case, the Scythian clothing refers not to ethnicity but to rank and position. Ivanchik suggests that Scythians vanished from vase-painting around 490 BC because, after the Persian wars, their garb had become associated with the Persians. In a recent article, U. Kenzler links the representations of Scythian archers on late-archaic Athenian vases to the historic battle near the river Istros in 511 BC, where Scythians played an important role in the defeat of the Persians. Since representations of Scythians appear most frequently from the 530s BC onwards, Kenzler is forced to change the traditional chronology of late black-figure and early red-figure and date these down by some 20 years.<sup>1347a</sup>

Till evidence emerges for a Scythian armed force in sixth-century Athens, the opinions of Welwei and Pinney that the settings of the Scythians are largely epical seem, in my view, the most credible.

Band-cup **528** (pl. 132a-b) represents two eventful hunts. On one side a hare is lucky enough to escape as the hunter focuses his attention on a deer and is poised to throw a second spear at it, after his first one missed its mark and got caught in the vegetation (fig. 123).<sup>1348</sup>

<sup>1342</sup> Lissarrague 1990, 126, n. 6; Bäbler 1998, 166, n. 768, and Bäbler 2005 where she claims, based on literary and archaeological sources, that this police force continued to function down to the second half of the fourth century.

<sup>1343</sup> Vos 1963, esp. 61-80. B. Bäbler (1998, 166) agrees with M.F. Vos and calls them 'Staatssklaven, deren Rekrutierung offiziell organisiert war.'

<sup>1344</sup> Welwei 1974, esp. 9-17. F. Lissarrague (1990, 126) recognizes that there is no evidence of Scythians before 476 BC, adding that the purpose of the Scythians who accompany warriors in vase-painting is uncertain.

<sup>1345</sup> Raeck 1981, 16ff.

<sup>1346</sup> G.F. Pinney, Achilles, Lord of Scythia, in Moon 1983, 127-146.

<sup>1347</sup> A.I. Ivanchik, 'Scythian' archers on archaic attic vases: Problems of interpretation, *Ancient Civilizations from Scythia to Siberia* 12.3, 197-271.

<sup>1347a</sup> Cf. Herodotos' *Histories* 4,136ff.; U. Kenzler, Im Schatten des Hopliten. Skythische Bogenschützen auf attischen Vasen der spätarchaischen Zeit, in M. Seifert (ed.), *Komplexe Bilder. HASB-Beiheft 5* (2008) 101-10.

<sup>1348</sup> Insofar as the present author is aware, the image of a spear caught in a bush is unique.



Fig. 123. Detail side A of **528**.

The deer in the opposite handle-zone is less fortunate. It has been struck by a spear projecting from its back and its forelegs are beginning to collapse as the mounted hunter aims another spear and a youth with a club runs behind to give the final blow.

Either side of band-cup **529** (pl. 132c-d) shows a hunter on foot pursuing deer and stags. In ancient Greece the hunt of deer (and stag) took place generally on horseback, although individual hunters also stalked such game on foot.<sup>1349</sup> A deer-hunt recurs on **540**, **549**, **556** and **628** (pls. 136a-b, 139d-e, 142b-c, 159b), and single fleeing deer remain on **626-27** and **629-30** (pl. 159a, c, e).<sup>1350</sup>

Depicted by the Centaur Painter on early cups **519-20** (pl. 128c-e), the hare-hunt was repeated by him in the middle period. The prey either awaits its fate (**593-95**, pls. 152c-d, 153a, 153e) or flees (**596-99**, pl. 153b-c).<sup>1351</sup> On lip-cups, other painters pictured single hares<sup>1352</sup>, or hares which are being chased by hounds<sup>1353</sup> or youths.<sup>1354</sup> An as yet unique scene of two opposing hares is found on an unattributed lip-cup fragment excavated in Pisa.<sup>1355</sup> Band-cup **656** (pl. 163a, c) shows another kind of hunt where hounds drive the prey towards a net, which is not pictured.<sup>1356</sup> A few unattributed band-cups illustrate a single fleeing hare.<sup>1357</sup>

On two band-cups a youth either runs away from a panther, while looking round and holding up a stone (**531**, pl. 133c), or confronts it with a stick (**532**, pl. 134a). Cups of the Tleson Painter depict equally lively panthers in a two-figure composition opposite siren or sphinx (**396-98**, pls. 108d-e, 109a, c).

The other prey in the Centaur Painter's hunts consists of boar (**554**, and probably **555**, pls. 141c-d, 142a) and bull (**552**, **557**, wounded in the neck by a spear, and possibly **558**, pls. 141a-b, 142d-f). On **552** a bearded hunter is about to throw a stone at a bull, despite the sling he holds in his

<sup>1349</sup> See Schnapp 1997, 233; Fornasier 2001, 109.

<sup>1350</sup> The animal of **627** may be a stag rather than a deer. On **629** a fleeing deer is depicted on one side of the cup, a stag on the other. The opposite sides of **626-27**, **630** are missing.

<sup>1351</sup> The opposite sides of **596-97** are missing. On **598-99** a fleeing hare is depicted on either side. On **528** a hare flees the scene of a deer hunt, as discussed above.

<sup>1352</sup> Athens, NM Acropolis 1565 (Graef/Langlotz, 168, not ill.), Fiesole 1133 (C. Salvianti, *Fiesole Archeologica*, Firenze 1990, 120, fig. 127), Florence 151084 and s.n., from San Rocchino (not previously published, and G. Fornaciari/G. Mencarini, Massarossa (Lucca). Insediamento palafitticolo in località S. Rocchino, *NSc* 1970, 156, fig. 10), Polis Chrysochous R4305/PO132 (Padgett 2009, 221-22, fig. 4, 228, n. 24), Rome, VG 79874/79883 (Hannestad 1989, no. 18), Gravisca II 11103 (Iacobazzi 2004, 105-6, no. 182). All hares flee to the right.

<sup>1353</sup> Bern, private (not previously published), Dresden ZV 85.220 (K. Knoll, *Alltag und Mythos-Griechische Gefässe der Skulpturensammlung (Staatl. Kunstsammlungen Dresden)*, Baalsdorf 1998, no. 23, 64-65), Fiesole, Costantini (E. Paribeni 1980, *CVA* 1, pl. 33.1, f3).

<sup>1354</sup> London, market (Christie's, 3 July 1996, no. 46b), Rome, VG 79880, 79908 (Hannestad 1989, nos. 30, 36), Vatican 35458 (Iozzo 2002, 148-49, no. 198, pl. XCI).

<sup>1355</sup> Pisa, excavations (S. Bruni, *Pisa Etrusca, Anatomia di una città scomparsa*, Milan 1998, 136, pl. 43).

<sup>1356</sup> On a band-cup in London (B 386) such a net is depicted, as well as a *lagobolon* flying towards the fleeing hare (Barringer 2001, 98, fig. 58). Without net, but with dog and youth: band-cup Florence 3637, from Populonia (A. Minto, *Populonia*, Florence 1943, pl. LII.4). A band-cup in Frankfurt, Hauck coll., depicts a hound on one side, chasing a hare on the other side (Hauck 2000, 139, no. X5).

<sup>1357</sup> Serres, Argilos C 459 (Perreault/Bonias 2006, 180, pl. VIII.3 below), Istanbul 8529 (Tuna-Nörthing 1995, 63, pl. 27, no. 26), Taranto, Ragusa 37 (Lo Porto 2002/3, 487-88, fig. 25.3), two fragments from Thasos, sine inv. nos. (not previously published).

left hand.<sup>1358</sup> The painter also portrayed rams being chased (**585-86**, **592**, pls. 149b, d, 150a, 152a-b) and fleeing (**561**, **631-35**, pls. 143e, 160a-c), and goats being hunted by a nude youth with basket and whip(?) (**636**, pl. 160d-e) and fleeing (**637-40**, pls. 160f, 161a-d).

On **603** a youth runs with outstretched arms towards a cock (pl. 154c-d).<sup>1359</sup> On **542**, where the roles are reversed, a man flees, looking round at the large dog running after him (pl. 136c-d). On **559** a roaring lion leaps towards an alert stag (pl. 143a-c). In contrast, the painter sometimes depicted less animated scenes of quadrupeds grazing quietly or slowly moving forward (**560**, **562-66**, pls. 143d, 144a-e, 145a-c).

Finally, quite a few middle-period cups of the Centaur Painter represent horsemen. Band-cups have two or three horsemen on one side (**533-35**, pls. 134b, e, 135b); and each side of a lip-cup (**536**, pl. 135c), in contrast to the painter's early-period examples, bears a lone figure.<sup>1360</sup> Fragments **537-38**, and **618-19** (pl. 157e) preserve each part of a horseman, but it is unclear if he was alone. On one side of **533** a nude youth runs in front of a mounted horse. As the youth is alone and looks round, it seems he is being pursued rather than training as a runner, as illustrated by, e.g., the Runners Painter.<sup>1361</sup> In the handle-zones of band-cups other painters depicted between two and five horsemen who either gallop or form a peaceful cavalcade.<sup>1362</sup>

### Provenance and chronology

A few of the Centaur Painter's middle-period cups have been found in Greece: Athens (**537**, **611**, **625**, **651**), Delphi (**612**), and an unspecified location (**533**). Other middle-period cups were exported to northern Greece: Kavala (**627**) and Thasos (**546**, **590**, **619**), and eastwards to Cyprus (**531**, **549**, **583**, **594**, **598-99**, **622**, **626**, **641**, **644-45**), Samos (**654**), Rhodes (**620**), Xanthos (**642**), Çandarlı (**628**), Bayraklı (**610**), and, to the Black Sea region, Berezan (**538**, **567**, **640**, **652**) and Olbia (**532**). Fragment **621** was found in Naucratis. Destinations in southern Italy and Sicily have yielded a greater number:

<sup>1358</sup> Fragment **555** from Pompeii has been identified as the Pompeii fragment that F. Villard mentions in his catalogue (no. 2) which, according to him, shows a 'taureau'. In a letter, S. De Caro, who published the pottery from the Temple of Apollo in Pompeii, assures me that no fragment portraying a bull has been discovered in Pompeii and suggests that F. Villard may have made a mistake in his notes.

<sup>1359</sup> As the other side of **604** (pl. 154b) has been lost, the role of the cock is unclear. The same applies to the panthers of **600-1** (pl. 153f-g).

<sup>1360</sup> In his early period, the Centaur Painter placed two horsemen on each side of lip-cups **515** and **518**; and in his late period, one horseman on lip-cups **668-70** (pl. 167b-c).

<sup>1361</sup> See Brijder 1975, 160-62, figs. 9-12, and Brijder et al. 1996, 86, pl. 112.1-6.

<sup>1362</sup> Two horsemen: Agrigento R 155 (A. Calderone 1985, *CVA* 1, pls. 33.3, 35.1-2), Brunswick, Bowdoin 1915.45 (Buitron 1972, 25, no. 7), Taranto 51357, 100213, 117189 (Masiello 1997, figs. 20.3, 22.10, 70.66). Three horsemen: Basel, market (J.-D. Cahn, Auktion 5, 23 September 2005, no. 37), Greifswald 219-220 (Hundt/Peters 1961, nos. 219-220, pl. 18), Havana 148 (Painter of Vatican G 62, *ABV* 689.2; Olmos 1993, 98, no. 30), Munich 9452 (Fellmann 1989, pl. 52.1-6), New York, market (Royal-Athena Galleries, *Art of the Ancient World* XVIII, 2007, no. 120), Paris, market (Pierre Bergé & Associés, 17 June 2010, no. 282; not ill.), Potenza 98282 (Russo/Di Giuseppe 2008, 66, 70, fig. 70, cat. no. 5), Rome, VG 79684/80170 (Hannestad 1989, no. 82), St. Petersburg O/58 1151-1318 and s.n. (Gaudykesja 1964, 145, 222, figs. 17, 23.4), Taranto 20288 (Masiello 1997, fig. 44.15), Vatican 17801, G 62 (Albizzati 1925-39, no. 329, fig. 56; and the name piece of the Painter of G 62: *ABV* 689.1; Beazley/Magi 1939, no. 62, pls. 20-21). Four horsemen: Freiburg, market (Puhze, Katalog 23, 2009, no. 75), London, market (Sotheby's, 14-15 December 1981, no. 335), Scarsdale, Pinney (ex Vienna, Matsch; Moore 1971, 377, no. A 976). Five horsemen: Akanthos 951 (Kaltsas 1998, 147, pl. 162). A band-cup in the New York market (NFA, 11 December 1991, no. 72) has five horsemen on one side and four horsemen and a running youth (with mantle over his shoulder!) on the other side. Regarding a few fragments, the original number of horsemen in the originally complete handle-zone is unknown: Amsterdam 2158 (Brijder et al. 1996, pl. 112.10), Rome, VG 80163 (Hannestad 1989, no. 180), Gravisca II 14025, II 14187 (Iacobazzi 2004, 131, no. 334), St. Petersburg B. 72. 117 (at least three; Petrakova 2009b, pl. 30.2), Thasos s.n. (G. Touchais, *Chronique des Fouilles en 1982*, Thasos, *BCH* 107 [1983] 874, fig. 18). On three band-cups a motionless cavalcade of three horsemen is accompanied by nude youths (runners before training?; Munich 2217, Fellmann 1989, pl. 51.3-6) or cloaked figures (Rome, VG Min 595, Mingazzini 1930, pls. XCI.8, XCIII.4; and Thessaloniki 7746, Vokotopoulou 1985, 62, no. 87). I consider the band-cup with three galloping horsemen on the New York market (Hixenbaugh Ancient Art, no. 3889, on their website since Spring 2009) to be a fake.

Capua (**524**), Cumae (**609**), Montescaglioso (**562**), Pompeii (**555**), Pontecagnano (**606**), Taranto (**534**, **571**), Himera (**624**), Entella (**634**) and Segesta (**635**). The largest concentration was in central Italy: Gravisca (**541**, **553**, **569**, **596**, **618**, **639**, **647**, **653**), Cerveteri (**550**, **563**, **584**, **603**, **633**, **646**, **650**), Vulci (**539**, **547**, **564**, **568**), Orvieto (**540**, **544**), Nepi (**551**), Vetulonia (**529**) and unspecified find-places in Etruria (**559**, **576**, **630-31**, **636**, **674**). One cup comes from somewhere in Italy (**527**).

The discovery of 10 cups by the Centaur Painter in Cyprus is particularly notable because, as seen above, the island is also the find-place of two middle-period cups of the Tleson Painter. The export of Athenian little-master cups to Cyprus seems to have started around 540 BC, and those by the Tleson Painter and the Centaur Painter are amongst the earliest found there.<sup>1363</sup>

Band-cup **524** has been unearthed from grave 342 in the necropolis of S. Maria Capua Vetere. The contents consisted mainly of bucchero pesante, but also included an Ionian cup (type B2) and an SOS amphoriskos. Band-cup **524** and the amphoriskos are the earliest pottery, dated variously c. 540 BC (W. Johannowsky) or shortly after 550 BC (G. Greco).<sup>1364</sup> Band-cup **529** came to light in a district of Vetulonia which had a sanctuary probably as early as the sixth century.<sup>1365</sup> The Athenian imports date from the second half of the sixth to the first half of the fifth century BC and comprise, beside the band-cup which is the earliest of all, an eye-cup, a skyphos attributed to the Theseus Painter and two red-figured cups attributed to the Tarquinia Painter and the circle of Nikosthenes.<sup>1366</sup>

Lip-cup **540** lay in grave 6a in the necropolis of Crocifisso de Tufo near Orvieto. In addition, the grave contained mainly local ware, but also two Athenian lekythoi (inv. nos. 723, 724). M. Bizzarri compares **540** to lip-cup **549** and dates both c. 540 BC, which would make the first cup the earliest object in the grave.<sup>1367</sup> In the same necropolis near Orvieto, grave 52 has yielded lip-cup **544**; it was less richly furnished than grave 6a and held no additional Athenian pottery. Bizzarri dates also lip-cup **544** c. 540 BC, like **540** and **549**.<sup>1368</sup> A grave at Cerveteri contained lip-cup **550** together with two Laconian cups, two Caeretan hydriae and other Athenian pottery: Cassel cup, Nikosthenic amphora, dinos by the Painter Louvre E 379, two amphoras and an oinochoe.<sup>1369</sup>

Lip-cup **551** and a Chalcidian amphora (inv. no. 56069) have been discovered together in Nepi; information about the context is not available. Grave 133 of the necropolis of Difesa in S. Biagio di Montescaglioso, in southern Italy, held lip-cup **562**.<sup>1370</sup> Lip-cup fragments **567** and **640** come from the same context in Berezan, which is further unknown.

Lip-cup **603** lay in tomb 546 of the necropolis of Monte Abatone at Cerveteri; the burial contained also 47 other vases of Samian, Corinthian, Laconian, Athenian and local manufacture

<sup>1363</sup> Amongst the 86 little-master cups with a known provenance in Cyprus, none can be dated before 540 BC. Of the potters and painters discussed so far, only one export to Cyprus is known: **203**, Stroibos Painter, 535-525 BC. Earlier Athenian black-figure has been found there, e.g., a Siana cup with lip-cup tendencies (Paris, Louvre CA 2918; Brijder 2000, 615-616, pls. 192b, 193c-d) and an amphora from Lydos' middle period (Nicosia C 440; Tiverios 1976, pl. 26a).

<sup>1364</sup> Johannowsky 1983, 191; Greco 2005, 168.

<sup>1365</sup> Camporeale 1985, 101, stating that although the foundations of a temple have not yet been found, the discovery of votive terracottas, the earliest dating from the archaic period, seems to point to a sacred precinct.

<sup>1366</sup> Inventory numbers: Vetulonia 98904 (skyphos), 98905 (eye-cup), 98921 and 98922 (red-figure cups). The attribution of the skyphos by A. Talocchini to the Theseus Painter seems doubtful; the style is rather cursory and the subjects of a satyr between a youth and females on one side, and possibly the return of Hephaistos on the other, are unparalleled in the Theseus Painter's work (Phritzilas 2006; Borgers 2007, Table 12).

<sup>1367</sup> Bizzarri (1966, 9) dates the grave between 530 and 510 BC. For a discussion of the contents see Bizzarri 1966, pp. 7-9, and for the lekythoi, datable around 520 BC, pls. X, Xa.

<sup>1368</sup> Bizzarri 1966, 43.

<sup>1369</sup> Laconian cups: Stibbe 1972, nos. 122 (Boread Painter, pp. 94, 230-31, 575/70 BC) and 291 (Rider Painter, pp. 161, 259-60, c. 560 BC); Nikosthenic amphora: Tosto 1999, no. 51 (Potter N, Painter N, c. 530 BC); Caeretan hydriae: Hemelrijk 1984, nos. 9 (Eagle Painter, p. 20, c. 530/20 BC) and 20 (Eagle Painter, pp. 36-37, c. 530/20 BC). In his study of the Caeretan hydriae and discussion of this grave, J.M. Hemelrijk concludes that the contents seem to date between 560 and 500 BC, the Athenian oinochoe being the latest object (Hemelrijk 1984, 158).

<sup>1370</sup> Although other grave goods are not known to me, **562** was singled out in the publication as of special interest.

ranging from c. 560 to the first quarter of the sixth century BC.<sup>1371</sup> The two Samian amphorae date c. 560/50 BC, the Corinthian column-krater and the Laconian cup by the Naukratis Painter were probably made in the late 550s BC.<sup>1372</sup> Amongst the additional Athenian imports, which comprise two other little-masters, decorated with palmettes only, a type C cup, eye-cup and two oinochoe as well as black-glazed ware, lip-cup **603** seems to be the earliest. The grave goods included also a Caeretan hydria by the Eagle Painter, assigned to c. 515 BC,<sup>1373</sup> and bucchero ranging from c. 550 BC to the first quarter of the sixth century.<sup>1374</sup>

The single cup of the Centaur Painter found in Rhodes, lip-cup **620**, comes from tomb 20 of the archaic necropolis at Yalissos, which also contained an unattributed lip-cup with grazing ram (inv. no. 1337) and a Rhodian stamnos (1338).<sup>1375</sup> Lip-cup **622** has been unearthed from grave 346 in the necropolis of Amathus, Cyprus, which held also an Ionian skyphos, faience aryballos and glass amulets of Egyptian type. Lip-cup fragment **624** comes from an area west of the Temple of Nike in Himera, which was used as a deposit from c. 550/40 BC to the end of the century.<sup>1376</sup> The dates proposed for individual cups vary from c. 550 to 520 BC.<sup>1377</sup>

The many correspondences between the middle periods of both the Tleson Painter and the Centaur Painter suggest that they must have overlapped, at least in part. Therefore the Centaur Painter's middle period starts probably around 540 BC. The period's conclusion is harder to pinpoint, but taking into account the painter's stylistic inconsistency, it would have very likely lasted about a decade or slightly longer, c. 540/30 BC.

## LATE PERIOD, 520s BC (nos. 657-79; fig. 124; pls. 163b, d-168c)

The late-period work numbers 13 lip-cups and 10 band-cups. New in this period are band-cups with a single figure in the handle-zone.

### Shape and dimensions

The late-period band-cups are *extra small* (fig. 124), with the exception of **659** which is *medium*. The lip-cups are *small*. The bowls of each type are *extra shallow* to *shallow*, the feet *medium* (**664**) to *extra high*. Most strikingly, the lip-cups have a shallow, rather flat bowl (e.g., **668**, **675**, pls. 167b,

<sup>1371</sup> Rizzo 1990, 87-92.

<sup>1372</sup> Dated by M.A. Rizzo (1990, 87). The Laconian cup (inv. no. 90287) is Stibbe 1972, no. 35 (565-550 BC); see also Pipili 1987, 49, fig. 73, no. 135 (c. 550 BC).

<sup>1373</sup> Hemelrijk 1984, 153, no. 6 (inv. no. 90279). In his description of the tomb's contents (pp. 158-59) there seems to be a mix-up because he mentions a Laconian cup by the Typhon Painter (Stibbe 1972, no. 341) which was found in another tomb at Cerveteri.

<sup>1374</sup> Rizzo 1990, 87.

<sup>1375</sup> In Maiuri 1923-24, 272-73, the descriptions of inventory numbers 1336 and 1337 are reversed. I use the numbers provided by A.A. Lemos, with the photos. Although the small lip-cup with ram, in both shape and decoration (neither inscription nor palmettes), would fit into the work of the Centaur Painter as well, the style, in my view, is not his (note especially the rather high curvature of the belly at the hind legs).

<sup>1376</sup> Allegro 1988/89, 640.

<sup>1377</sup> C. 550 BC: **552**, B. Müller-Huber, in Blome 1990, 75; **579**, HAC Katalog 5, 5. 560/40 BC: **528**, *The Good Life, Luxury Objects in the Ancient World*, Antiquarium Ltd. 550/40 BC: **527**, Sotheby's New York, 12 June 2001, no. 43; Cahn AG, Auktion 5, no 396, but 530 BC in the English translation; **554**, Christie's London, 26-27 October 2004, no. 33; **604**, Herbert 1964, 57; **654**, Kreuzer 1998a, 177. C. 550/30 BC: **583**, Gjerstad 1977, 45; **626**, idem, 46. C. 540 BC: **536**, *MuM* Auktion 40, no. 62; **542**, Sotheby's New York, 9 December 1999, no. 89; **547**, Santrot/Frère/Hugot 2004, 198; **548**, Reed 1973, 71; **557**, Cabrera 2003, 211; Warden 2004, 91; **575**, *MuM* Auktion 26, 5 October 1963, no. 98; **579**, Hornbostel 1986, 46; **587**, Cahn A.G, Auktion 5, September 2005, no. 186; **589**, Heesen 1996, 144; **592**, *MuM*, 30 June 1956, 27; **593**, Shapiro 1981b, 136; **617**, Gorny and Mosch, Auktion 158, no. 378; **628**, Tuna-Nörthing 1995, 65; **629**, Christie's New York, 9 December 2005, no. 218. C. 540/30 BC: **525**, Sotheby's London, 2 July 1996, no. 108; **541**, **553**, **569**, **596**, **618**, **639**, **647**, **653**, Iacobazzi 2004, 84-86; **614**, J. Burrow 1980, *CVA* Tübingen 3, 38; **646**, Hannestad 1989, 3; **652**, Petrakova 2006, 28. C. 530 BC: **599**, **644-45**, Gjerstad 1977, 46. C. 530/25 BC: **549**, **594**, Maffre 1971, 645; **586**, W.R. Biers/L.V. Benson 2002, *CVA* Univ. of Missouri 1, 23; **610**, Tuna-Nörthing 1995, 14. C. 520 BC: **581**, Atlantis Antiquities; **656**, Schnapp 1997, 486.

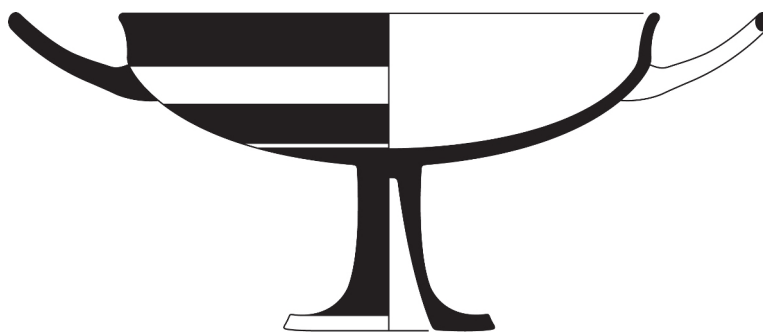


Fig. 124. Profile drawing of **657** (1:2).

	Foot	Bowl
530/20- LO	0.51	0.29
530/20- BO	0.51	0.31

Chart 31. Average relative dimension of the Centaur Painter's late-period lip- and band-cups.

168b), a feature which is repeated on some band-cups (e.g., **663**, **667**, pls. 166a, 167a). As a result, the lip-cups are, on average, the lowest and widest which the Centaur Painter decorated. The band-cups, on the other hand, are more narrow. On average, the heights and diameters of the late-period band-cups are the smallest (chart 29).

### Exterior decoration

Apart from two band-cups which show different themes on either side (**657**, **663**), each late-period cup is nearly identically decorated on both sides. None of the figures on one side interacts with any on the opposite side.

The Centaur Painter adorned each side of band-cups **658** and **663** (pls. 164a-b, 166a) with only two figures, a scheme which he introduced in the preceding period (e.g., **531-33**, **535**, **593**, pls. 133c-d, 134a, d-e, 135b, 153a). He even reduced the number on some band-cups of the late period to a single figure (**665-67**, pls. 166c-d, 167a), as if he had adapted the lip-scheme to the band-cup. In his discussion of band-cups with such a brief picture on the exterior (BOB type), Beazley thought of the small images between inscriptions which occur in the work of Glaukytes (**113**, pl. 36a), Hermogenes (**137**, **156-65**, pls. 44c, 47d-e, 48, 49a-b), Thrax (**198**, pl. 56c-d), Hischylos (**199-200**, pl. 57a-d) and Anakles/Nikosthenes (**256**, pl. 74a-b).<sup>1378</sup>

However, the Centaur Painter's cups of this kind (**665-67**, pls. 166c-d, 167a) are supplied with neither inscriptions nor palmettes. Occasionally other painters placed similar brief pictures in the handle-zones of little-masters which are also not inscribed.<sup>1379</sup> The single centaur of **665** finds

<sup>1378</sup> Beazley 1932, 189-91; cf. above, p. 15. On those cups, inscriptions and handle-ornaments occupy the rest of the handle-zone. The following band-cups have brief images between nonsense or imitation inscriptions, or rows of dots. Maenad between two satyrs: Amsterdam, private A (not previously published). Athena Promachos: Bochum S 1109 (N. Kunisch 2005, *CVA* 1, pl. 56.1,3.5-7). Achilles, Troilos and Polyxena: Virginia, private (not previously published). Courting scene: Taranto 6937 (handle-sphinxes; Lo Porto 1990, pl. XLI.2). Frontal chariot: Basel, market (H.A. Cahn, *Kunstwerke archaischer Zeit*, Katalog 9, 1998, no. 26), Karlsruhe B 2597 (G. Hafner 1951, *CVA* 1, pl. 10.5). Chariot: Basel, market (H.A. Cahn, *Kunstwerke der Antike*, Katalog 5, 1993, no. 11), Havana 117 (Olmos 1993, 96-97, no. 28). Horsemen: St. Petersburg B. 347 (Petrakova 2009a, pl. 22.10). Human figures and boar: Rome, VG Min 598 (Mingazzini 1930, pls. XCI.10, XCV.9-10). Stag: Athens, Cannellopoulos 300 (Brouskari 1985, 56, not ill.), London, market (Sotheby's, 7-8 July 1994, no. 285), Munich 2193 (Fellmann 1989, pls. 14.3-4, 15.1), Würzburg L 404 (Langlotz 1932, pl. 112), Zürich, market (Rhéa Galerie, Cultura Basel 1999, no. 1). Siren: Thera s.n. (Michaud 1972, 787, fig. 446). Animal attack: Havana 112 (Olmos 1993, 96, no. 27), Reading 51.4.7 (Schauenburg 1981, 336, fig. 6), Vienna IV.1667 (not previously published). One band-cup has a *chaire*-inscription over a single ram (Paris, Louvre E 98; Plaoutine 1938, pl. 89.1-3).

<sup>1379</sup> Horseman: **683** (Manner of the Centaur Painter), Munich 2215 (Fellmann 1989, pl. 52.7-9). Ithyphallic donkey: Hamburg, Odefey (Hoffmann 1982, 67, fig. 7). Stag or deer: **700-1** (Manner of the Centaur Painter),

parallels in the brief images of two band-cups by other painters,<sup>1380</sup> but the swan of **666** and winged female figure of **667** are as yet isolated examples.<sup>1381</sup>

Other late-period band-cups represent subjects which the Centaur Painter had earlier chosen in the middle period: hunting (**657-58**, pls. 163e, 164a-b) and satyrs and maenads (**659-61**, pls. 164c-d, 165a-b). And the like applies to lip-cups, with their familiar themes: satyr and maenad (**662**, pl. 165c-d), single horseman (**668-70**, pl. 167b-c), winged horse (**671**), ram (**672-73**, pl. 167d) and sphinx (**674-77**, pls. 168a-c). New themes in the Centaur Painter's repertoire are a row of dancing women (**657**, pl. 163b, d) and, on either side of **663**, two warriors fighting one another with stones and opposing rams (pl. 166a).

### Provenance and chronology

The late-period cups of the Centaur Painter have been found in Athens (**667**, **679**), Thasos (**676**), Cyprus (**664**, **668-71**) and central Italy: Gravisca (**677-78**), Orvieto (**662**), Perugia (**666**), Pisa (**660**) and unspecified sites in Etruria (**657**, **665**, **672**).

Only the excavation data of the band-cup from the Kerameikos in Athens (**667**) are known.<sup>1382</sup> The grave has been assigned to the last quarter of the sixth century. This date agrees very closely with the late period of the Centaur Painter, which must have begun in the early 520s. The band-cup from the Kerameikos, with its flat bowl, would seem one of the very latest pieces by the painter which has come down to us, made most probably in the late 520s.

### MANNER OF THE CENTAUR PAINTER (nos. 680-701; pls. 168d-171b)

A small number of cups listed in the catalogue have been associated with the Centaur Painter by other commentators or bear images which closely recall his work. It is difficult to determine whether any of them are indeed by him especially because, as we have seen, his style is quite varied and had noticeably deteriorated on some of his late cups.

---

Italy, private (with palmettes, not previously published), Milan 11069 (Facchini 1977, 66-7, pl. XLVII), Paris, Louvre CA 2251 (with palmettes, Plaoutine 1938, pl. 91.10-12), Taranto 52207 (Masiello 1997, no. 73.4, not ill.), Vienna, once Matsch (with palmettes and, on opposite side, lion; H. Kenner 1942, *CVA* Vienna 1, pl. 4.4, 6, 8). Panther: Athens, University P.M. 17 (with palmettes, K. Kokkou-Buridi, Συλλογή ἀγγείων τοῦ Πονεπιστημίου Ἀθηνῶν, *EphArch* 1980, 33-61, pl. KE, no. 64), Paris, market (with palmettes, Brissonneau & Daguerre, *Archéologie*, 5 May 2009, no. 84; previously, Millon & Associés, *Archéologie*, 15 June 2007, no. 218). Ram: London B 394 (Smith/Pryce 1926, pl. 15.4). Dog: Florence, Fiorini (with palmettes, not previously published), London B 395 (with palmettes, Smith/Pryce 1926, pl. 15.2). Fox (rather than dog): London, market (Christie's, 12 December 1989, no. 230). Dog on one side, hare on the other: with palmettes, Frankfurt, Hauck coll. (Hauck 2000, 139, no. X 5). Running hare: Serres, Argilos C 459 (Perreault/Bonias 2006, 180, pl. VIII.3 below), Istanbul 8529 (Tuna-Nörling 1995, 63, pl. 27, no. 26), Taranto, Ragusa 37 (with palmettes, Lo Porto 2002/3, 487-88, fig. 25.3), two fragments from Thasos, sine inv. nos. (not previously published). Two running Gorgons: Calatia T 555 (F. Zevi, L'attività archeologica a Napoli e Caserta nel 2003, in *Alessandro il Molosso e i 'Condottieri' in Magna Grecia*, 34. conv. di studi sulla Magna Grecia, Taranto 2003, esp. 868-9, pl. XXXI.1). Two warriors (or dancers): Palinuro XXV.11 (with palmettes, Naumann/Neutsch 1960, 75, pl. 23.1-2). Two nude youths (boxers?): Taranto 51356 (Masiello 1997, 187, fig. 22.13). Running satyr: Wellington University VUW 1964.1 (with palmettes; J.R. Green 1979, *CVA* 1, pl. 28.5-9). Running youth: Munich 9453 (with palmettes, Fellmann 1989, pl. 53.1, 5-6), Vatican 17812 (Albizzati 1925-39, pl. 35). Frontal chariot: Rome, VG 5199 (with palmettes, G.Q. Giglioli 1938, *CVA* 3, pl. 26.1). Racing chariot (all with palmettes): Botromagno ISPF 1229 (Whitehouse et al. 2000, 94, fig. 48), Munich, market (Müller-Feldmann Galerie; not previously published), New York, Zoullas (not previously published). Animal attack (both with palmettes): London, market (Charles Ede, *Pottery of Athens* XIV, 26 October 1995, no. 1), Munich 2190 (Fellmann 1989, pl. 53.8-10). Opposing fighting-cocks (both with palmettes): Utrecht Arch 507 (Ars Antiqua, *Lagerkatalog* 3, December 1967, no. 64), Warsaw, NM 198537 (M. Bernhard 1960, *CVA* 1, pl. 38.1-2).

<sup>1380</sup> Florence 151104 (not previously published), Naples 81122 (with palmettes, A. Adriani 1950, *CVA* 1, pl. 17.3); cf. lip-cup **664** (pl. 166b).

<sup>1381</sup> Cf. lip-cups **521**, **576-79**, pls. 129a-b, 147b, e-h.

<sup>1382</sup> *Kerameikos* VII.2, 63-65.

The octopus in the tondo of **681** (pl. 168d) is simply without parallel on the Centaur Painter's cups.<sup>1382a</sup> In the centaureomachy of band-cup **684** the youths resemble figures by the Centaur Painter, whereas the centaurs differ from his many examples by their rather stiffer bodies. The presence of palmettes and inscriptions on **690-93** (pl. 170a-b) make it highly unlikely they were decorated by the Centaur Painter.<sup>1383</sup> Cups **695-701** (pls. 170c-d, 171a-b), which show a lone deer or stag grazing, are probably work of one painter. As seen on some of the Centaur Painter's more cursorily depicted stags, the antlers consist of a single branch.

The provenances are Athens (**699**), Cyprus (**697-98**), Phokaia (**680**) and Italy: Taranto (**688**), Nola (**690**), Lazio (**681, 686**), Vulci (**682-83**), Cerveteri (**687**), Tarquinia (**701**) and undetermined locations (**685, 691, 696**).

### Concluding remarks

Nearchos had his own pottery establishment where he taught his sons Tleson and Ergoteles the crafts of potting and – at least in the case of Tleson – painting and writing. The preserved output of Ergoteles is markedly small, seen in the light of his brother Tleson's exceptionally large number of cups.

The Centaur Painter entered the workshop around 540 BC as a replacement for Ergoteles who may have become unable to continue working or may even have died at a young age, although another explanation is possible: It can not be excluded that Ergoteles, who started as potter only, continued as the potter-painter who is now known as the Centaur Painter.

Like the potter Tleson, who decorated his own cups, the potter of the cups of the Centaur Painter probably was the same individual as the Centaur Painter. As explained, the cups of the Centaur Painter and the Tleson Painter agree quite a bit in design and detail. Working beside the Tleson Painter, the Centaur Painter, it seems, enjoyed enough independence to give his cups their own character by omitting inscriptions and handle-palmettes. These distinctive cups considered in combination with the mutual influences of the two painters on one another suggest that the Centaur Painter occupied a position of some importance in the workshop, that is, as more or less an equal of the Tleson Painter. If so, this might help support the theory that the Centaur Painter was indeed the same person as Ergoteles. Nevertheless, the disappearance of the name Ergoteles from *epoiesen*-signatures after c. 540 BC remains difficult to account for. Perhaps the small-size cups generally decorated by the Centaur Painter (or Ergoteles) lacked sufficient space for the 25-letter signature of Ergoteles including his *patronymikon*. Moreover, if the Tleson Painter indeed wrote the *chaire*-inscriptions on three early cups of the Centaur Painter, just as he seems to have applied the inscription of cup **512** naming Ergoteles, it would appear that the Centaur Painter, that is, Ergoteles, felt uncomfortable with writing and was therefore disinclined to sign his cups.

<sup>1382a</sup> An octopus is depicted in the tondos of Siana cups (Cassandra Painter: Taranto 101654; Brijder 1983, pl. 26c, and Taras Painter: Cologne, University 306; Brijder 1983, pl. 36L), as well as an unattributed eye-cup (London, market: Christie's, 13 December 1988, no. 358).

<sup>1383</sup> F. Villard attributed **692** to the Centaur Painter. The other three cups, in my opinion, are probably by the same hand, but not the Centaur Painter.



## 11. FINAL OBSERVATIONS AND CONCLUSIONS

Based on the foregoing discussions of individual potters, painters and workshops, this chapter examines more general matters and trends. It draws, of course, mainly on the 750 cups listed in the catalogue and appendix, which are below referred to as the corpus. Often, however, reference is also made to cups in the rest of the author's database, that is, outside the corpus. It must be kept in mind that statistics about Athenian pottery are always provisional and subject to change when new (and as yet unpublished) material becomes known; the effect can be particularly significant on our view of potters and painters whose extant, recognized work is small in number.<sup>1384</sup>

### Shape and dimensions (charts 32-33, figs. 125-26)

Although most potters of little-master cups made both types, some of them may have had a preference (chart 32). A band-cup has not yet been attributed to Eucheiros, Eucheiros's son, Sondros, Epitimos or Ergoteles, and neither Kaulos, Thrax, Hischylos nor Amasis is known to have fashioned a lip-cup. Furthermore, considerably more lip-cups are assigned to Xenokles, Tleson and the Centaur Painter, whereas Glaukytes has noticeably more band-cups.

Potter	Gordion cup Type B	Lip-cup	Band-cup	Fragment <sup>1385</sup>	Total
Eucheiros		11		2	13
Eucheiros' son		1			1
Sondros	5	2		5	12
Sokles	2	5	5	4	16
Xenokles		26	8	2	36
Potter of London B 425		3	3		6
Phrynos	1	6	4	1	12
Archikles	1	1	1	1	4
Glaukytes		2	6		8
Exekias		5	1 <sup>1386</sup>		6
Taleides		7	1		8
Hermogenes	1	20	15		36
Tlempolemos		3	1		4
Kaulos			1		1
Thrax			1		1
Hischylos			2		2
Neandros		2	3	2	7
Amasis			3		3
Epitimos		8			8
Nikosthenes		1	2	1	4
Anakles		4	1		5
Nearchos		4			4
Tleson		177	28	32	237
Ergoteles		2		1	3
Centaur Painter		124	41		165
Total	10	414	127	51	602

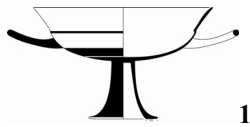
Chart 32. Numbers of preserved cups according to the catalogued potters and type.

<sup>1384</sup> Consider, e.g., the recent publication of large amounts of Athenian black-figure from Gravisca (B. Iacobazzi) and the forthcoming publications of Athenian black-figure from Miletus (N. Kunisch) and the Sellada necropolis (N. Malagardis). Cf. also n. 101.

<sup>1385</sup> These are fragments of which can not be determined whether they belong to a lip- or band-cup. This applies to all charts in this chapter. The Gordion cups are only mentioned in charts concerning the corpus.

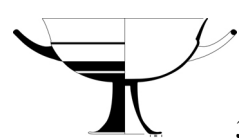
<sup>1386</sup> It remains unclear whether band-cup **123**, attributed to the Painter of Louvre F 54, who painted the lip-cups of the potter Exekias, was also fashioned by Exekias.

BC  
560



**1**

555



**3**

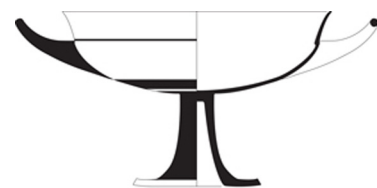


**257**

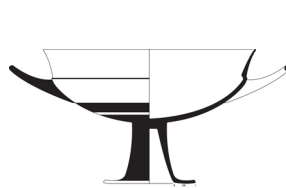


**265**

550

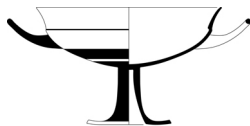


**236**

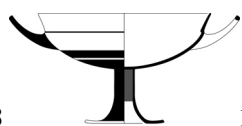


**292**

545

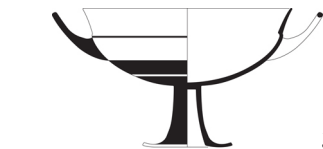


**88**



**128**

540



**346**

535

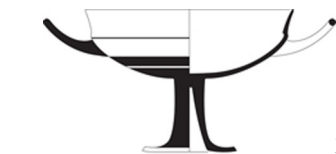


**179**



**559**

530



**202**

525

Fig. 125. Chronological overview of lip-cups, 560/525 BC.<sup>1387</sup>

<sup>1387</sup> 560/55: **1** (Eucheiros). 555/50: **3** (Eucheiros), **257** (Anakles), **265** (Nearchos). About 550: **236** (Epitimos). 550/45: **292** (Tleson). 550/40: **88** (Potter of London B 425), **128** (Taleides). 545/35: **346** (Tleson). 540/30: **179** (Sakonides), **559** (Centaur Painter). 535/25: **202** (Stroibos Painter). As noted above, the depth of the bowl of the heavily damaged cup **1** is probably too shallow due to incorrect restoration. Unfortunately, a drawing of cup **2** is not available. A drawing of the contemporaneous cup signed by Gageos (**715**), is found in Buranelli 1997, 123.

BC  
560

555



267

550



99

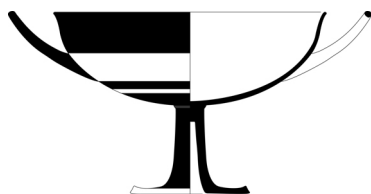


137

545



91



111



211

540



326



228

535



531



199

530

525



657

520

Fig. 126. Chronological overview of band-cups, 555/20 BC.<sup>1388</sup>

In the preceding chapters, the shape characteristics of the cups of individual potters have been noted, for instance the extremely delicate, early cups of Eucheiros, the very large and heavy cups of Epitimos, the curled-up feet of the cups of Neandros and associates, the fine potterwork and low, horizontal handles of Nearchos, and the small cups of both Tleson and the Centaur Painter. Yet a general overall development in both the lip-cup and the band-cup can be discerned (figs. 125-26 on the next pages). Probably the most obvious change is seen in the foot: starting as somewhat trumpet-

<sup>1388</sup> 555/50: **267** (Tleson). About 550: **99** (Phrynos). 550/45: **137** (Hermogenes). 550/40: **91** (Potter of London B 425), **111** (Glaukytes), **211** (Neandros). 545/35: **326** (Tleson). About 540: **228** (Amasis Painter). 540/30: **531** (Centaur Painter). 535/30: **199** (Hischylos). 520s: **657** (Centaur Painter).

like, with a thin, rounded base edge, the stems tends to get more slender and higher, as the base becomes sturdier, with a sharp, high edge. The standard little-master foot emerged between c. 555/50 BC and was generally in use from about 550 BC. Over the years, the bowl becomes more shallow and the handles, which are at first rather close to horizontal, curve up more, and the lip tends to stand more upright.<sup>1389</sup>

	Lip-cup diameter		Band-cup diameter	
<i>Extremely small</i>	smaller than 12.0	2 (0.3 %)	smaller than 12.0	10 (1.0 %)
<i>Extra small</i>	12.0 - 13.9	86 (12.6 %)	12.0 - 14.9	77 (7.8 %)
<i>Small</i>	14.0 - 16.9	209 (30.5 %)	15.0 - 18.9	51 (5.2 %)
<i>Medium</i>	17.0 - 20.9	153 (22.4 %)	19.0 - 22.9	717 (72.4 %)
<i>Large</i>	21.0 - 24.9	215 (31.4 %)	23.0 - 26.9	54 (5.4 %)
<i>Extra large</i>	25.0 - 29.9	15 (2.2 %)	27.0 - 34.9	75 (7.6 %)
<i>Extremely large</i>	30.0 and larger	4 (0.6 %)	35.0 and larger	6 (0.6 %)

Chart 33. Diameters of little-master cups in the author's database.<sup>1390</sup>

An overall trend in size is not evident. It seems that some potters threw *extra large* or *extremely large* lip-cups only, like Epitimos, and others shaped only *small* or *extra small* cups of both types, like Xenokles. The section on provenances below considers the sizes of lip- and band-cups in relation to their archaeological contexts with a view to determining whether the different sizes may be indicative of varied usage.

The question remains whether the potters and painters of little-master cups specialized in this shape. Some influence from the painters of Siana cups has been cited above, especially concerning iconography. Furthermore, some Siana potters experimented with the lip-cup shape, as mentioned in the Introduction, and some little-master potters are known to have made Sianas (e.g., Exekias, Taleides, Hermogenes). Finally, the influence by the Heidelberg Painter on the Amasis Painter seems to indicate that the latter was at least very familiar with the former's work and may have collaborated with him early in his career, as some commentators suggest. Otherwise, close links with Siana workshops have not been recognized.

As explained, Eucheiros may have taken over his father's pottery establishment and collaborated with two other potter-painters, Sondros and Sokles, although it can not be excluded that each of the three ran his own operation. Their only (recognized) work comprises small vessels.<sup>1391</sup> Xenokles was responsible for the majority of the cups from his workshop and probably employed a small number of craftsmen: Potter and Painter of London B 425, Mule Painter and a few assistant painters, each represented by a small output.<sup>1392</sup> Other shapes are not known to have originated in this pottery establishment.

Also Hermogenes, it seems, headed a specialized workshop which produced smaller shapes only.<sup>1393</sup> Several other potters and painters were influenced, at least, by Hermogenes and employed possibly in his workshop, each of whom has limited preserved pottery. Another specialized workshop was that of Nearchos, all the more so after Tleson took over the management. A striking aspect of Tleson's workshop is the possible absence of 'assistants', for the only obvious co-worker (after the

<sup>1389</sup> Clearly, the bowls of lip-cups by Tleson (e.g., **292** and **346**) tend to be deeper than their contemporaries (fig. 125).

<sup>1390</sup> Obviously, the many small fragments of which the diameter could not be reconstructed, are not counted.

<sup>1391</sup> Besides drinking cups, a votive plaque in Athens has recently been attributed to the Sokles Painter by H. Mommsen (NM Acropolis 2526; Mommsen 2005a, 33, pl. 13.5).

<sup>1392</sup> It is impossible to determine if the 'assistants' made up for their limited output by producing, e.g., black ware.

<sup>1393</sup> Drinking cups and skyphoi (possibly also a pyxis of so-called Nikosthenic type, decorated probably by Sakonides, *ABV* 172).

‘disappearance’ of Ergoteles) is the Centaur Painter, who seems to have held a prominent position in the organization.<sup>1394</sup>

On the other hand, a different picture emerges for the other producers of little-master cups considered above, most of whom have few specimens to their name. Perhaps they ran their own workshops or were employed by non-specialized manufacturers. With regard to Taleides, Amasis and Exekias (assuming he was indeed the famous potter of the same name), *epoiesen*-signatures demonstrate that they also fashioned larger shapes. The Phrynos Painter seems to have also decorated amphorae, but none of them bears the *epoiesen*-signature of the potter Phrynos, and it remains unclear who potted them.

The Painter of Louvre F 51 decorated all the cups which bear the *epoiesen*-signature of Glaukytes, apart from the cup which also has a signature naming Archikles (**110**). He also painted large vessels which, being contemporaneous with the cups, show partly the same subjects and were therefore probably produced in the same workshop, but *epoiesen*-signatures are lacking and the potter can not be determined. Likewise, Lydos and the BMN Painter worked on smaller and larger vessels.<sup>1395</sup> The case of the Epitimos Painter differs slightly. He was employed in the Lydan workshop which, as said, turned out shapes of various sizes; he seems, however, to have decorated smaller vessels only.<sup>1396</sup> The situation regarding the potter Anakles and the Anakles Painter, who may be the same craftsman, is unclear. As Anakles began working before Nikosthenes, it seems unlikely that he was a member of the latter’s staff, though the possibility can not be entirely excluded. If he ran his own workshop, on the other hand, it seems odd that his number of extant drinking cups is so small. Maybe he was also involved in the production of larger vessels which we can not recognize or concentrated on black-glazed ware.

## Inscriptions (charts 34-36)

	Gordion cup	Lip-cup	Band-cup	Fragment	Total
<i>epoiesen</i>	13 (on 9)	358 (on 210)	98 (on 64)	60 (on 57)	529 (on 340)
<i>egraphsen</i>	---	8 (on 7)	1 (on 1)	---	9 (on 8)
<i>chaire</i>	---	132 (on 76)	3 (on 2)	5 (on 5)	140 (on 83)
other sense	1 (on 1)	17 (on 16)	7 (on 5)	1 (on 1)	26 (on 23)
nonsense	---	27 (on 16)	21 (on 12)	---	48 (on 28)
imitation	1 (on 1)	3 (on 2)	2 (on 1)	---	6 (on 4)
row of dots	---	---	---	---	----
Total	15	545	132	66	758

Chart 34. Numbers of inscriptions on Gordion cups Type B, little-master cups and fragments in the corpus; the number of inscribed cups are placed between brackets.<sup>1397</sup>

Inscriptions play a major decorative role on not only lip-cups but also band-cups. In most cases, if preserved, the inscription is repeated on both sides of a cup,<sup>1398</sup> a few cups have different

<sup>1394</sup> Besides cups, the Tleson Painter has decorated a pyxis. One may be inclined to regard cups **503-5**, which diverge from the large oeuvre of this workshop, as products of one or more assistants. In my view, however, the differences in both potterwork as well as painting are so significant that the possibility can be ruled out.

<sup>1395</sup> A comparable situation is encountered amongst a few painters of unsigned little-master cups, like the Affecter, Elbows Out and, perhaps, the Lysippides Painter.

<sup>1396</sup> Besides cups, a pyxis and, possibly, the oinochoe signed by the potter Kolchos as well, for which see n. 894.

<sup>1397</sup> The types of inscriptions are counted according to their place on the cup (i.e., interior, side A, side B, under handle 1, under handle 2), resulting in maximum of five per cup. For example, the 60 inscriptions in the handle-zones of **110** are counted as two sense inscriptions (one for each side) and two *epoiesen*-signatures (one under each handle); those of **191**, as two nonsense inscriptions, one *epoiesen* and one *egraphsen*-signature. Note that the number of cups should not be added up vertically in the chart, since some cups bear different types of inscriptions and are therefore mentioned more than once.

<sup>1398</sup> Exceptions are: **2, 6, 95, 126, 168, 170-71, 201-2, 205, 236** (further discussed in the text). Exceptions outside the corpus: *chaire* and nonsense, London B 414 (Smith/Pryce 1926, pl. 12.5) and Paris, Louvre Cp 10254 (Plaoutine, pl. 88.7); *kalos* and nonsense, Munich 2172 (Fellmann 1988, pls. 32.7-8, 33-1-4); imitation and none,

types of inscriptions on one or both sides.<sup>1399</sup> Furthermore, four Gordions, 26 lip-cups and three band-cups have inscriptions in the interior,<sup>1400</sup> while one lip-cup, 10 band-cups and three little-master fragments are inscribed under the handle. Two cups (**107** and **504**) preserve inscriptions in the reserved band around the lower body. Only one lip-cup (**704**) and one band-cup (**246**) are known to bear an inscription on one side only.

Amongst the 755 entries in the corpus with a total number of 758 inscriptions, 340 show complete or partial *epoiesen*-signatures (chart 34). In nine instances, insofar as preserved, the *epoiesen*-signature is not repeated. Cup **2** by Eucheiros has also an inscription praising the cup; Glaukytes' cup **111** shows an *epoiesen*-signature under one handle and a *kalos*-inscription praising Hippokritos under the other one; the opposite sides of three cups - **6** (Eucheiros), **95** (Phrynos) and **236** (Epitimos) – are provided with *chaire*-inscriptions.<sup>1401</sup> A cup (**126**) with Taleides' *epoiesen*-signature has a nonsense inscription on the reverse. A cup of Tlempolemos and possibly Sakonides (**168**) displays a correct *epoiesen*-signature on one side, whereas on the other side the final part of the inscription is garbled nonsense. Lastly, two cups bear an *epoiesen*-signature on one side and an *egraphsen*-signature opposite: **170** (Tlempolemos and Sakonides) and **195** (Kaulos and Sakonides, under the handles).

Besides **170** and **195**, six more cups are supplied with *egraphsen*-signatures. Three name Sakonides (**171-73**) of which only **171** has a preserved opposite side, which displays a *chaire*-inscription. Due to their partial state of preservation, the three other examples of *egraphsen* (**716-18**) remain anonymous; however, enough remains of **717** to see that the inscription is repeated on the opposite side.

A *chaire*-inscription marks 83 cups and is most often written on both sides in the same formula. As mentioned above, however, five of these cups have *epoiesen* on the other side, whereas one *chaire*-inscription is opposite *egraphsen*, as just mentioned (**171**). On four cups with *chaire* by the Strobos Painter (**201-2**, **205**, **207**) the reverse carries a *kalos*-inscription praising Strobos. The same *kalos*-inscription recurs on two fragments (**203-4**). The two *kalos*-inscriptions praising Hippokritos (**112**, **114**) may have stood opposite *epoiesen*-signatures (probably of Glaukytes). One handle-zone of cup **1** by Eucheiros has an inscription praising the cup (as on **2**, Eucheiros); the reverse has been lost, however.

A few band-cups (**110**, **208**, **211**) show meaningful inscriptions, often labels, between the figures. Nonsense inscriptions, which were sometimes placed between the figures of band-cups as well as in the handle-zones and tondos of lip-cups, occur in the work of craftsmen, most of whom mainly wrote sense inscriptions: Phrynos (**99-100**), Archikles (**108**), Glaukytes (**114**), Archikles and Glaukytes (**110**), Sakonides (**174-75**, **178-79**, **181**, **191**), Manner of Sakonides (**193-94**), Strobos Painter (**206**), (Manner of the) Epitimos Painter (**239-41**, **243**) and BMN Painter (**249**, **253**). Above, examples on cups of Taleides and Tlempolemos have been pointed out (**126**, **168**).

R. Wachter speculates whether the sense and nonsense inscriptions on the same vessel were always written by one hand.<sup>1402</sup> It turns out that on a small number of Athenian vessels more than one hand was evidently responsible for the writing, whereas all the decoration was executed by one

---

London, market (Sotheby's, 20 May 1985, no. 346), Wellington University VUW 1964.1 (J.R. Green 1979, *CVA* 1, pl. 28.5-9); row of dots and none, New York, Zoullas (grazing stag between panthers; not previously published), Naples 81122 (A. Adriani 1951, *CVA* 1, pl. 17.3), Würzburg K 1796 (Simon 1989, 60-61, no. 119).

<sup>1399</sup> Cups **95**, **104**, **211**, **256** (further discussed in the text). Outside the corpus: Amsterdam, RALS 801a-b (sense and imitation; Brijder et al. 1996, pl. 102.1-2), Rome, VG 84450 (*chaire* and *kalos*; M.A. Rizzo, Corredi con vasi pontici da Vulci, *Xenia* 2 [1981], 23-24, no. 10).

<sup>1400</sup> Gordion cup **34** has an inscribed label; Gordion cup **39**, an imitation inscription. The inscriptions inside lip-cups **32** and **337** are too fragmentary to determine the type.

<sup>1401</sup> Further, an inscribed label occurs next to the head of Enkelados on the lip of **236**. The *epoiesen*-signature on the obverse of **95** is combined with a *chaire*-greeting. The same highly unusual combination appears on both sides of **104** (Torgiano Painter), which is from the same workshop as **95**. Another instance of combined *epoiesen* and *chaire* is found on each side of the cup with the paired *epoiesen*-signatures of Nikosthenes and Anakles, i.e., Anakles Painter, **256**.

<sup>1402</sup> Wachter 1992, 19, n. 4.

painter, as discussed by H.R. Immerwahr who states that ‘in these cases the decisive factor is the difference in alphabet or ductus; absent these criteria the assumption of different hands remains speculative. The distinction between nonsense and sense in itself does not suffice to postulate different hands’<sup>1403</sup> It goes far beyond the scope of this study to answer Wachter’s question in regard to all vessels with both types of inscription, but it is important to note that the examples on the little-masters examined by the present author were always written by one hand on the same cup, a very clear example being **126** of the Taleides Painter.<sup>1404</sup> The Taleides Painter seems to be especially interesting in this respect because he made a fair number of mistakes in his sense inscriptions and seems therefore not to have been at ease with writing.<sup>1405</sup> His use of nonsense inscriptions illustrates what Immerwahr calls a ‘fall-back technique for those who had difficulty writing properly, even if some may not have been completely illiterate’<sup>1406</sup>

On a cup that has the signatures of Kaulos and Sakonides under opposite handles and nonsense writing between the figures (**191**) it is clear that one hand, Sakonides, painted the figures and thus the tiny nonsense inscriptions around and between them, while the larger letters of the two signatures under the handles closely resemble the letters of other inscriptions of Sakonides, for example **170**.

Obviously the level of literacy varies amongst the writers of inscriptions on little-master cups. As remarked by Immerwahr, garbled *epoiesen*-signatures (for instance **57** and **66**, Xenokles Painter) point to copying without comprehension.<sup>1407</sup> Repetition mistakes (as on **15**) would also seem to indicate that standard formulas were merely copied, although some degree of comprehension can not be entirely ruled out. In the preceding chapters we have encountered the mistake of so-called ‘abbreviated writing’ (like ‘Euchros’ or ‘Archkles’) which seems to result from the writer’s pronouncing each letter aloud.<sup>1408</sup> The writer had obviously basic knowledge of the Greek letters, but may have lacked a full understanding of what he wrote.

On the other hand, the different formulas of *epoiesen* and *chaire*-inscriptions chosen by various painters or workshops point to a certain degree of literacy. Elsewhere, the present author has shown that the choice of a specific *chaire*-formula is a workshop preference: Once a particular formula had been adopted, it kept being repeated, that is, copied.<sup>1409</sup> The same would apply to the choice of other types of inscription, such as the rare, meaningful messages of **1-2**, although *epoiesen*-signatures do sometimes vary even within the work of one potter, for example, the Exekean cups **118-22**.

Hermogenes felt evidently comfortable about writing his signature, as he rarely made mistakes and readily switched from the basic *epoiesen* type to the speaking object variant. In addition, he wrote proper labels in the tondo of **133**. Some degree of literacy can also be recognized in the inscriptions of Nearchos and the Tleson Painter, which is seen not only in their introduction of two new *chaire* formulas, but also in their variation in the placement of the *patronymikon* in the signatures

<sup>1403</sup> Immerwahr 2006, 141, n. 20.

<sup>1404</sup> An obvious example found outside the corpus is a band-cup in Amsterdam (RALS 801a-b), where meaningful labels and nonsense inscriptions in the handle-zone must be by the same hand (Brijder et al. 1996, pl. 102.1-2).

<sup>1405</sup> See also the inscriptions on, e.g., his Siana cups, Taranto 112570 and 52200 (Brijder 2000, pls. 195d, 196a-b).

<sup>1406</sup> Immerwahr 2006, 140.

<sup>1407</sup> Cf. Immerwahr 2006, 155, no. 2230.

<sup>1408</sup> See n. 120.

<sup>1409</sup> Heesen 2006, 59-61; the cup formerly in the Swiss market (op.cit., 49, no. 20) is now Stockholm, MM 1979:009; the cup formerly in the London market (op. cit., 52, no. 38) is now in Sydney, Powerhouse Museum A 6016. New additions are: **352** (inscribed ΣΥΧΑΙΠΕΚΑΙΠΙΕΙΕΥΤΟΙ), Catania, Soprintendenza KC 353 (ΧΑΙΠΕΚΑΙΠΙΕΙΕΥ; Panvini/Sole 2009, vol. II, 322, no. VI/359), Gravisca sine inv. (ΧΑΙ[; L. Fiorini/S. Fortunelli, Nuove acquisizioni dal santuario settentrionale di Gravisca, in Fortunelli/Masseria 2009, 314, fig. 5.4), St. Petersburg B. 101 and B. 241 (ΙΠΕΚΑΙ[ and ΧΑΙΠΕ[; Petrakova 2009b, pl. 13.7 and 11). I consider the lip-cup in the Florence market (Pandolfini, *Arte orientale e Reperti Archeologici*, 27 October 2009, no. 431) with ΧΑΙΠΕΚΑΙΠΙΙΕΤΕΝΔΕ-inscriptions to be a fake (based on the palmettes possibly by the same forger as lotno. 432 in the same sale).

of Tleson and Ergoteles (see the latter's lip-cup **512**, decorated and inscribed by the Tleson Painter). They could vary the formulas only if they understood them. In the extant work of the Tleson Painter mistakes are rare and nonsense inscriptions unknown. In this respect it is peculiar that the Centaur Painter, who joined the workshop later, shows little affinity with writing.

In a comparison of the numbers of meaningful and meaningless inscriptions in the corpus (chart 34) to those outside the corpus (chart 35),<sup>1410</sup> it is striking that besides 100% of all *epoiesen* and *egraphsen*-signatures on little-masters, the corpus includes 41.9 % of the *chaire*-inscriptions (140 of 334), 41.3 % of the other sense inscriptions (26 of 63), 11.8 % of the nonsense inscriptions (48 of 406) and 3.65 % of the imitations (6 of 164), whereas rows of dots are not represented (while appearing 259 times outside the corpus). The data demonstrate that craftsmen who wrote sense inscriptions rarely used nonsense inscriptions.<sup>1411</sup>

	Lip-cup	Band-cup	Fragment	Total
<i>chaire</i>	145 (on 90)	30 (on 19)	19 (on 19)	194 (on 128)
other sense	25 (on 18)	11 (on 10)	1 (on 1)	37 (on 29)
nonsense	221 (on 134)	120 (on 86)	17 (on 17)	358 (on 237)
imitation	82 (on 52)	73 (on 47)	3 (on 3)	158 (on 102)
row of dots	12 (on 10)	253 (on 157)	---	265 (on 167)
Total	485	487	40	1012

Chart 35. Numbers of inscriptions on little-master cups and fragments from the author's database that are not included in the corpus; the numbers of inscribed cups are placed between brackets.<sup>1412</sup>

Immerwahr, based on his *Corpus of Attic Vase Inscriptions*, calculates that about a third of the inscriptions on Athenian black and red-figure pottery is without meaning, though the proportion is higher in black-figure. Of the inscribed Athenian pottery in the British Museum, he reckons that 56% of black-figure and 23% of red-figure have meaningless inscriptions.<sup>1413</sup> As 47.2 % of all inscriptions on little-master cups are meaningless, this proportion seems to be lower than for Athenian black-figure as a whole.<sup>1414</sup>

Beazley advanced a psychological explanation for nonsense inscriptions which, in my view, is unconvincing: 'I may tire of inscriptions -- I have written χαῖρε and ἐποίησεν and all that so often. I don't care if I am spelling right or not. I don't care if I write sense or nonsense. All that really matters is a line of letters between the handles.'<sup>1415</sup> He was of course right that, especially in the case of lip-cups, the decorative design almost requires the painter to place a line of letters between the handles. However, if Beazley's supposition were correct, we would expect that many more writers of sense inscriptions wrote also nonsense. In fact, only those for whom to write properly was evidently a difficult and presumably time-consuming task seem to have chosen the easier course of inscribing nonsense (or copying hastily and imprecisely).

M. Scheller's implicit suggestion is doubtlessly unfounded that the educated elite bought the pottery with meaningful inscriptions and the 'masses' were satisfied with what 'die billiger arbeitenden Fabrikanten oder die weniger sorgfältig überwachten Gehilfen grösserer Betriebe an

<sup>1410</sup> Meaningless inscriptions include nonsense and imitation inscriptions as well as rows of dots. Immerwahr ranks all of these under 'nonsense inscriptions' (Immerwahr 2006, 137).

<sup>1411</sup> Cf. also the figures for the 526 inscribed Athenian vessels in the British Museum, compiled in Immerwahr's *Corpus of Attic Vase Inscriptions* (CAVI): only 4 % has both meaningful and meaningless inscriptions (cf. Immerwahr 2006, 137, n. 4).

<sup>1412</sup> For the way of counting the inscriptions see n. 1397.

<sup>1413</sup> Immerwahr 2006, 137. Immerwahr is probably right that, in red-figure, 'the ubiquitous *kalos* and *ho/he pais kalos/kale*' play the same part as nonsense inscriptions in black-figure.

<sup>1414</sup> Preserved on little-master cups are 935 meaningful inscriptions and 835 meaningless. Whereas in the figures for the little-master cups many cups of poor quality have been included, Immerwahr's figures of the vases in the British Museum may be slightly misleading and too low for meaningless inscriptions, since 'vases in museums are to a certain extent selected and a count of all existing vases would probably add a good many vases of poor quality with imitation inscriptions or dots' (Immerwahr 2006, 137, n. 4).

<sup>1415</sup> Beazley 1932, 194-95.



Beschriftung anbrachten', for it would be difficult to maintain that, for example, the Tleson Painter, who wrote meaningful inscriptions only, produced cups exclusively for the educated elite.<sup>1416</sup>

H.R.W. Smith suggested another explanation for the nonsense inscriptions, stating, after citing Beazley's preceding supposition, 'Add -- if it is not obvious -- the wish to tease (the Etruscans or the tipsy?)'.<sup>1417</sup> The suggestion seems far-fetched because if nonsense inscriptions were aimed at a specific section of the market, it would be unlikely that painters who added only meaningful inscriptions would not cater for those customers, too. Moreover, it is striking that very many cups with meaningful inscriptions were exported especially to central Italy, while cups with nonsense inscriptions were also marketed in Greece itself (chart 36).

Elsewhere, the present author shows that disproportionately high numbers of sense inscriptions on little-masters have been found in central Italy where, of course, a large percentage of the non-Greek customers for Athenian painted pottery lived. Whereas only 32.6 % of all little-master cups with known provenances comes from central Italy (chart 43), the percentages of *epoiesen* and *chaire*-inscriptions on cups found there are much higher: 62.7 % and 70.4 %, respectively (chart 36).<sup>1418</sup> A chronological reason may be part of the explanation: of the 277 dated *epoiesen*-signatures, 103 are earlier than 545 BC, a further 70 date before 540 BC, 87 before 535 BC, and 17 before 530 BC, which are amongst the latest examples.<sup>1419</sup> These figures may reflect the fact that the practice of signing little-masters was largely limited to the first two generations. Moreover, it was precisely these two generations who exported the most work to central Italy (chart 46). Many studies demonstrate that the export of Athenian black-figure pottery to central Italy reached substantial numbers only after c. 550 BC.<sup>1420</sup> This newly increased demand for Athenian black-figure pottery in central Italy must have benefited the makers of little-master cups, who were not forced to compete for market position in places where Siana cups were traditionally dominant, for instance Taranto.<sup>1421</sup>

Whereas all types of meaningful and meaningless inscriptions (except for rows of dots) appear on the early little-master cups from before c. 550 BC, clearly, the meaningful inscriptions are favoured by the earlier generations, without a clear preference for *chaire*-inscriptions or signatures.<sup>1422</sup> Nonsense and imitation inscriptions bloom after c. 545 BC, whereas rows of dots peak after c. 535 BC. Little-master cups inscribed with real letters become extremely rare after c. 530 BC.

---

<sup>1416</sup> Scheller 1981, 222. Scheller's suggestion that workshops employed 'Buchstabenspezialisten' (223, n. 8) or 'Buchstabenmaler' (224) seems also very unlikely, since the script in and outside the figured zone is, as a rule, recognizably by the same hand and the inscriptions often form an integral part of the decoration.

<sup>1417</sup> H.R.W. Smith 1936, *CVA* University of California 1, 25. Hence the term 'mock' inscriptions, which, in my view, should no longer be used.

<sup>1418</sup> Of the 14 *epoiesen*-signatures found in mainland Greece, no less than 10 have been found in Athens (six on the Acropolis, four on the Agora); the single *egraphsen*-signature also came to light on the Acropolis (173). The other *epoiesen*-signatures found in Greece, came from Corinth (three) and an unspecified place (one). Of the cities in Central Italy, Vulci brought the most signatures to light (44 *epoiesen*-, and two of the three *egraphsen*-signatures), followed by Cerveteri (26x *epoiesen*), Orvieto (13x *epoiesen*) and Gravisca (seven *epoiesen*-signatures). Remarkably, only two little-master cups with *chaire*-inscriptions have been discovered in southern Italy (Catania, Soprintendenza KC 353 and Vatican 35310, from Cumae; Panvini/Sole 2009, vol. II, 322, no. VI/359, and Iozzo 2002, 147, no. 197), which may be due to the comparatively small number of lip-cups, more often inscribed than band-cups, found in that region.

<sup>1419</sup> Tleson is responsible for most of the later *epoiesen*-signatures by far.

<sup>1420</sup> E.g., Tronchetti 1973; Martelli 1979; Giudice 1979; Meyer 1980; Hannestad 1988b; Martelli 1989; Tronchetti 1989; Hannestad 1990; Salmon 2000, 247; Curry 2000, 82-83, charts 1-2; Paléothodoros 2002; Reusser 2002, 16-23; Giudice 2003; Ambrosini 2005.

<sup>1421</sup> Siana cups are sparse in central Italy.

<sup>1422</sup> Other meaningful inscriptions remain relatively rare.

	Gr. <sup>1423</sup>	NGr.	EGr.	Cy	C.It.	S.It.	It.	Eur.	N.Afr.	N.E.	BSR	
<i>epoiesen</i>												
Lip-cup	4	1	11		95	6	15	1		2	3	
Band-cup	3		4		20	4	7			2	2	
Fragment	7		2		28	3	2	1		3	2	
	<b>14</b>	<b>1</b>	<b>17</b>		<b>143</b>	<b>13</b>	<b>24</b>	<b>2</b>		<b>7</b>	<b>7</b>	<b>228</b>
<i>egraphsen</i>												
Lip-cup	1	1			3						1	
Band-cup						1						
Fragment												
	<b>1</b>	<b>1</b>			<b>3</b>	<b>1</b>					<b>1</b>	<b>7</b>
<i>chaire</i>												
Lip-cup	3	1	11	4	59	2					1	
Band-cup		1	2		11					1	1	
Fragment	2		2		11					1	2	
	<b>5</b>	<b>2</b>	<b>15</b>	<b>4</b>	<b>81</b>	<b>2</b>				<b>2</b>	<b>4</b>	<b>115</b>
<i>Sense</i>												
Lip-cup		1	2	1	12	3		1		2	3	
Band-cup	7				3	1						
Fragment												
	<b>7</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>15</b>	<b>4</b>		<b>1</b>		<b>2</b>	<b>3</b>	<b>36</b>
<i>Nonsense</i>												
Lip-cup	10	6	7		52	5			1	1	8	
Band-cup	9	5	6		28	7			1	1	4	
Fragment	3				6	1	3	1				
	<b>22</b>	<b>11</b>	<b>13</b>		<b>86</b>	<b>13</b>	<b>3</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>12</b>	<b>165</b>
<i>Imitation</i>												
Lip-cup	2				16			2				
Band-cup	9				10	4		1	1		3	
Fragment					2						1	
	<b>11</b>				<b>28</b>	<b>4</b>		<b>3</b>	<b>1</b>		<b>4</b>	<b>51</b>
<i>Row of dots</i>												
Lip-cup		2			5			1				
Band-cup	8	7		1	32	24	3		1	2	6	
Fragment												
	<b>8</b>	<b>9</b>		<b>1</b>	<b>37</b>	<b>24</b>	<b>3</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>6</b>	<b>92</b>
Total	<b>68</b>	<b>25</b>	<b>47</b>	<b>6</b>	<b>393</b>	<b>61</b>	<b>30</b>	<b>8</b>	<b>4</b>	<b>15</b>	<b>37</b>	<b>694</b>

Chart 36. Regional distribution of inscribed little-masters and fragments with recorded provenances in the author's database.

In Athenian black-figure, the practice of signing emerged around 580 BC, with the earliest examples naming Sophilos. Shortly thereafter, on the François krater (c. 570 BC), which bears 130 inscriptions, we meet the first instance of the paired signatures of a potter and a painter, Ergotimos and Kleitias, respectively, who also collaborated on type A Gordion cups where inscriptions and palmettes are often the only outer decoration. The inscriptions in Athenian black-figure reached their peak in the 550s and 540s, especially on lip-cups where they often form an essential part of the ornamentation. But writing is also frequently met on band-cups, most notably **110**, whose 62 inscriptions, including the paired *epoiesen*-signatures of Glaukytes and Archikles, form a striking

<sup>1423</sup> Gr. = Greece mainland and islands; NGr. = northern Greece; EGr. = East Greece and Turkey; Cy = Cyprus; C.It. = central Italy; S.It. = southern Italy; It. = unspecified, Italy; Eur. = elsewhere in Europe; N.Afr. = North Africa; N.E. = Near East; BSR = Black Sea region.

example of the general fondness for writing.<sup>1424</sup> Or as Immerwahr puts it, ‘the mere act of writing down letters (even meaningless letters) was an achievement that gave status to the writer.’<sup>1425</sup>

Most probably, also the owners of inscribed vessels were impressed with the inscriptions, as has often been suggested,<sup>1426</sup> perhaps all the more so outside the Greek regions where much inscribed pottery was exported.<sup>1427</sup> It can easily be envisaged that the inscriptions formed an extra attraction for non-Greek customers, perhaps as a means of impressing guests, particularly when they understood the meanings. V. Stissi is undoubtedly correct that, particularly in central Italy, Athenian painted pottery would be a perfect example of a semi-luxury good, as defined by L. Foxhall: ‘a relatively simple and not very expensive product which, in its basic form, is a necessity, but which also offers a possibility for display, especially if it is fine or has simply been brought from afar.’<sup>1428</sup>

The interpretation of the *egraphsen*-signature as a painter’s signature has hardly been contested, although D.F. Maras has recently argued that the *egraphsen*-signatures of Euphronios on work from the last decades of the sixth century may imply that he was also the potter, as he signs with *epoiesen* in the early fifth century. According to Maras, Euphronios may have opted for *egraphsen* earlier in his career because of the prestige attached to the new red-figured technique.<sup>1429</sup> Indeed, the number of *egraphsen*-signatures increased during the early red-figured period.<sup>1430</sup> In my view, however, Maras fails to make a convincing case that Euphronios worked also as potter before he signed with *epoiesen*.<sup>1431</sup>

In contrast, the interpretation of *epoiesen* on Athenian pottery has long been a topic of debate and remains so.<sup>1432</sup> The discussion focuses mainly on whether the inscription names the craftsman who potted the vessel with his own hands or, as advanced by R.M. Cook, refers to the owner of a workshop who was not necessarily the actual potter.<sup>1433</sup> V. Tosto argues convincingly that the least likely meaning is a reference exclusively to an entrepreneur, but that ‘a potter-owner or a retired master-potter who continued to supervise his workshop is precisely the kind of man to whom *epoiese*-signatures of Attic black-figure vases probably refer.’<sup>1434</sup>

---

<sup>1424</sup> M. Scheller notes ‘schriftlicher Verbositas’ (1981, 223), I. Scheibler, ‘Schreibfreudigkeit’ (1983, 128). In the words of A.M. Snodgrass, ‘the François Vase stands just at the point when the flood-gates were about to open on the inscribing of vase-scenes at Athens’ and ‘it seems that we are dealing with a sudden craze in Athens’ (2000, 23, 31). L. Rebillard calls the painter of **110** ‘le véritable héritier de Clitias’ (1992, 504).

<sup>1425</sup> H.R. Immerwahr, The Lettering of Euphronios, in W.D. Heilmeyer ed., *Euphronios und seine Zeit*, Berlin 1992, 49. Later he expresses the notion again: ‘the mere act of writing had greater prestige than would be expected in a fully literate society’ (Immerwahr 2006, 137).

<sup>1426</sup> Siebert 1978, 117; Scheller 1981, 222-23; Scheibler 1983, 128; Snodgrass 2000, 30.

<sup>1427</sup> The François krater, e.g., has been discovered in Chiusi, band-cup **110** in Vulci.

<sup>1428</sup> Stissi 2002, 287; Foxhall 1998, 295-309, esp. 306-7.

<sup>1429</sup> Maras 2005, 150.

<sup>1430</sup> Cf. Pécasse, Quelques remarques sur les signatures de céramistes et l’ introduction de la figure rouge, in Ch. Müller/F. Prost, *Identités et cultures dans le monde Méditerranéen antique*, Paris 2002, 87-102, esp. 95-96.

<sup>1431</sup> Maras thinks that the verb *epoiesen* may be lost after the name Euphronios on at least one (early) piece, a calyx-krater in the Louvre (G 110), and, possibly, also on a second vase by him in the same museum (G 106). Both are so fragmentary, that a potter’s hand is hard to distinguish. But as Euphronios decorated at least one side of the calyx-krater, the lost verb, in my opinion, could easily be *egraphsen*. If so, the *egraphsen*-signature (without name) on the other side of the calyx-krater is probably not problematical because, as Maras observes, this side may well be decorated by another painter (p. 153, ‘possibly Smikros’); the demonstrative after this signature emphasizes the contribution of a second painter. In the earlier part of his career, furthermore, Euphronios collaborated with the potter Euxitheos (attested by the potter’s signature on the famous calyx-krater with Sarpedon, now on loan in New York, L. 2006.10). Late in his career Euphronios signed cups only with *epoiesen*, as they were decorated by painters like Onesimos, Antiphon Painter and Pistoxenos Painter.

<sup>1432</sup> For a clear summary of the discussion see Tosto 1999, 182-87, and Stissi 2002, 104-11; add to the literature mentioned by them: Villard 2002, Pécasse 2002, Maras 2005, Villanueva-Puig 2007, Osborne 2010.

<sup>1433</sup> Cook 1971. H.A. Shapiro states that the theory that *epoiesen* refers to ownership helps better to understand why a well-born man like Andokides was attracted to the pottery industry at the height of its commercial success under the Tyrants (Shapiro 1989, 72).

<sup>1434</sup> Tosto 1999, 184.

Just as Tosto has shown in relation to Nikosthenes, the *epoiesen*-signatures of Athenian little-master cups can have different meanings, even sometimes more than one simultaneously. There can hardly be any doubt that the cups with the *epoiesen*-signature of Epitimos, for example, were all fashioned by the same potter. The same holds for the many more pieces with *epoiesen*-signatures of Tleson.<sup>1435</sup> In these cases, the signatures almost certainly name the craftsman who actually shaped the cups, regardless of whether he might also have been the establishment's owner. On the other hand, the *epoiesen*-signatures of Xenokles, for instance, as explained in chapter two, also mark cups which were fashioned not by himself but by the Potter of London B 425 (87-92). Therefore Xenokles seems to be an owner who also worked as potter himself.

Various meanings have also been ascribed to the verb in the paired *epoiesen*-signatures, discussed above. For instance, it is argued that the paired inscriptions of band-cup **110**, possibly name Archikles as an elder, supervising potter, who had perhaps retired, and Glaukytes as the potter who actually shaped the cup, which may be emphasized by the addition of ME to the latter's inscription.<sup>1436</sup> Tosto's interpretation of the paired *epoiesen*-signatures of Anakles and Nikosthenes on **256** is adopted here: Anakles was probably the painter (that is, the artisan who usually decorated cups signed by the potter Anakles and is therefore named the Anakles Painter) and Nikosthenes was most likely the potter who either actually threw the cup himself or had it fashioned in his workshop. Furthermore, in reference to the *epoiesen*-signatures of Exekias and Nearchos, for example, Tosto remarks that *poiein* may indeed refer also to the execution of the painting. The connotation appears hardly strange when we remember that many potters seem to have decorated their own vessels themselves, as maintained above regarding most manufacturers of little-masters who presumably worked as potter-painters because the potterwork and painting of their cups follow narrowly parallel courses.<sup>1437</sup>

Tosto points out further that 'among the many *epoiese*-signatures with the same name on Little Master cups that appear to be decorated by one painter there are doubtlessly examples of the verb's usage in a dual or even a triple sense: potting, painting, ownership.'<sup>1438</sup>

On another level the *epoiesen*-signature may have functioned as a kind of trademark.<sup>1438a</sup> Conceivably, the little-master cups provided with signatures (and handle-palmettes) only contributed to the development of the signature as an advertisement or what we call nowadays a brand name.<sup>1439</sup> In this respect, the cups **503-5** may be cited: they show the *epoiesen*-signatures of Tleson, but probably don't originate from his workshop. They may, in fact, be ancient instances of the present-day practice of illegally copying successful brand names.<sup>1440</sup>

A central question needs still to be considered: what were the motives potters and painters had for signing or not signing their work? The debate about the apparent lack of consistency has led to possible solutions. Most often, it is proposed that the signatures either mark special pieces<sup>1441</sup> or play

<sup>1435</sup> See below for the exceptional **503-5**.

<sup>1436</sup> See section 4.2.

<sup>1437</sup> Of course this becomes most evident when a substantial amount of work by one potter-painter has come down to us. A definite exception is Sakonides who signs as painter for the potters Tlempolemos and Kaulos. E.A. Mackay agrees with Tosto that *epoiesen*-signatures of Exekias may refer to the painting as well (Mackay 2010, 4).

<sup>1438</sup> Tosto 1999, 183. Tleson's signatures seem clearly to have triple meanings.

<sup>1438a</sup> Cf. Osborne 2010, 250: 'Once the identity of the maker is bound up in the consumer's enjoyment of the work of art, that identity is going to produce a differential demand.'

<sup>1439</sup> Scheibler (1983, 128) describes this on a more personal, less commercial, level: 'Mit der Signatur drängen einzelne Handwerkerexistenzen aus der Anonymität heraus.'

<sup>1440</sup> The prominent position of Tleson's workshop amongst the producers of Athenian little-master cups is unequivocally demonstrated by the large number of its cups that have been found.

<sup>1441</sup> E.g., Stähler 1968-71, passim: Exekias only signed unusual and innovative vases; Scheibler 1983, 114: 'man kann nur vermuten, dass möglicherweise neue Formerfindungen der Töpfer oder neue Bildtypen der Maler eher signiert wurden als traditionelle Dutzendware'; N. Kunisch, *Makron*, Mainz 1997, 16-17, agrees with von Bothmer that a signature expresses 'Qualitätsgefühl' and 'Künstlerstolz'. However, much signed pottery is, at least according to present-day opinion, not special, not a product in which a signer would have taken special satisfaction.

a part in aspects of selling and trading.<sup>1442</sup> I. Scheibler adds that the relatively many signatures on cups might reflect the difficulty of potting such a delicate shape and act as expressions of craftsman pride in relation to fellow potters.<sup>1443</sup> R. Rosati, too, regards the signatures as expressions of self-esteem resulting from what he calls the agonistic nature of sixth-century craftsmen, and M.-C. Villanueva-Puig considers them as expressions of pride in the potter's *technè*.<sup>1444</sup> V. Stissi summarizes that 'even if a signature was not particularly effective as an advertisement, it should probably be somehow considered an artisan's small bid to renown, albeit one that was not important enough to be made consistently.'<sup>1445</sup> R. Osborne, however, concludes that 'signatures do not so much enhance the person who signs as enhances the pot signed'.<sup>1445a</sup>

Although such psychological motives possibly played a role, more practical considerations must not be underestimated. It is clear that especially the decorative scheme of lip-cups encouraged the producer to add a line of writing in the handle-zone. Moreover, consumers seem to have taken pleasure in inscriptions, as we have seen. But many painters apparently found writing difficult, which may partly explain the tendency to keep repeating one or two formulas within a workshop. For some painters, the copying process must have been time-consuming and painstaking, which could be one reason that an inscription was omitted or, perhaps, written as nonsense. More practically, the space required for an artisan's standard inscription was perhaps simply not available. Many of Tleson's smaller cups, for instance, lack the space needed for his long signature with *patronymikon* or the lengthy *chaire*-inscriptions which he sometimes used. As a result, the space available on his larger cups is occupied either by signatures or his long *chaire*-inscriptions, whereas his smaller cups bear the simple *chaire*-formula.

### Decoration (charts 37-42)

Chronologically, no clear preference for any decorative scheme can be discerned, with the exception of the LIO-scheme. The latest LIO cups decorated are **54, 56-57** by the Xenokles Painter and **516** by the Centaur Painter (dated 545/40 BC). All other LIO type cups date from before 545 BC (e.g., one cup by the Xenokles Painter and two by the Epitimos Painter --**53, 236, 238**-- dating from c. 550/45 BC). Unfigured cups become very rare after c. 530 BC, probably because of the declining habit of inscribing the cups.

In the catalogue only band-cup **114** potted by Glaukytes and decorated by the Painter of Louvre F 51, has exterior and interior decoration (dated 550/40 BC).<sup>1446</sup> Only the Tleson Painter seems to have adorned lip-cups with the decorative scheme of band-skyphoi (**388, 432-33**); despite his large number of lip-cups, none is decorated both inside and out.

<sup>1442</sup> E.g., Eisman 1974: the signed vases are 'inspection pieces', signed by a foreman, or meant to identify a shipment, packed one to a crate. According to this theory, individual vases were singled out as identification pieces as early as the painting stage, when signatures were applied, or a foreman inspected and signed individual vases even before they were fired, which seems improbable, though not entirely impossible. It is interesting to note that two of Tleson's signed lip-cups, because of their decoration with cocks and hens respectively probably meant as a pair (**307-8**), lay together in one grave; they probably have been shipped together which might contradict Eisman's theory. Less likely, in my view, though again not impossible, the pair could have been shipped in different crates to be rejoined as a pair at their destination.

<sup>1443</sup> Scheibler 1983, 114. If these potters specialized in cups, however, they would certainly not have encountered difficulties in shaping them.

<sup>1444</sup> Rosati 1976-77, 50-53, 56-57 and Villanueva-Puig 2007. But their views fail to explain why some pieces are signed but most are not, especially because, as we have seen, many signed pieces are not outstanding and would hardly have impressed fellow manufacturers.

<sup>1445</sup> Stissi 2002, 104.

<sup>1445a</sup> Osborne 2010, 244.

<sup>1446</sup> As pointed out above, the *extremely large* band-cup of Lydos, fragments of which have come to light in Olympia (**244**), may also have been decorated inside because the only other band-cups with comparable dimensions are the so-called 'Prachtschalen' which have exterior, interior as well as figurework under the foot (cf. Greifenhagen 1971). For band-cups with interior decoration see n. 495.

Decorative scheme <sup>1447</sup>	GC	LIO	LI	LO	LP	LP**	BIO	BO	BP	Total
<b>1. Eucheiros Painter</b>		3	6							9
Manner of Eucheiros P.		2	1					1		4
Son of Eucheiros			1							1
A Painter near Kleitias										
Sondros Painter	5		2							7
Sokles Painter	2		4		1				5	12
<b>2. Xenokles Painter</b>		5	2	2	8				8	25
Mule Painter		2								2
Painter of the Deepdene Cup		1								1
Painter of London B 425		1	1	1					3	6
<b>3. Phrynos Painter</b>	1		2	2				3		8
Torgiano Painter				1						1
Recalls Phrynos Painter								1		1
<b>4. Archikles Painter</b>	1		1						1	3
Painter of Munich 2243								1		1
Painter of Louvre F 51			1				1	1	1	4
<b>5. Painter of Louvre F 54</b>		1		2	1			1		5
<b>6. Taleides Painter</b>		1		4	2				1	8
<b>7. Hermogenes Painter</b>	1	1		13	4			12	1	32
Sakonides				18				3	1	22
Manner of Sakonides				3						3
Group of Berlin 1803				2						2
Stroibos Painter				6				4		10
Manner of Stroibos P.								1		1
<b>8. Neandros Painter</b>				1	1			1		3
Amasis Painter								7		7
Oakeshott Painter			1					3		4
<b>9. Epitimos Painter</b>		4	2	1						7
Manner of Epitimos P.				1						1
Lydos										
Manner of Lydos			1							1
BMN Painter			1	1				5		7
Manner of BMN Painter										
Anakles Painter			1	2	1			1	1	6
<b>10. Nearchos</b>			3		1					4
Manner of Nearchos			1							1
Tleson Painter			33	69	50	3		21	6	182
Manner of Tleson P.			2	2				1		5
Centaur Painter		1		123				41		165
Manner of Centaur P.			1	8						9
<b>Total</b>	<b>10</b>	<b>22</b>	<b>67</b>	<b>262</b>	<b>69</b>	<b>3</b>	<b>1</b>	<b>108</b>	<b>28</b>	<b>570</b>

Chart 37. Numbers of Gordion, little-master cups and fragments with recognized decorative schemes according to the catalogued painters.

<sup>1447</sup> For the abbreviations of the decorative schemes see p. 15; additionally GC stands for type B Gordion cup, and LP\*\* for lip-cups with a band-skyphos decoration. Obviously, fragments with no recognizable decorative scheme are not counted.

## Interior decoration

A few trends can be noted in the interior decoration. The relative sizes of the medallions diminish considerably over time: the largest is found in the lip-cup of Archikles (**108**, pl. 33d), dated 560/55 BC.<sup>1448</sup> Before c. 550 BC, the diameter of the medallion is often greater than half the bowl's diameter; afterwards, with rare exceptions, it is less.<sup>1449</sup>

A tondo border of tongues with one or two dot-bands, as commonly seen in type A Gordion cups and also in type B Gordion **34**, is rarely met in lip-cups and fell into disuse after 545 BC, the latest examples being cups of the Epitimos Painter (**236**, pl. 68c) and the Tleson Painter (**284**, pl. 81e).<sup>1450</sup>

A ring border, which is equally rare, occurs on only 21 lip-cups and 4 band-cups.<sup>1451</sup> Inside lip-cups, the motif was used most frequently in the workshop of Xenokles until c. 550 BC. Around the same time, the Taleides Painter (**124**, pl. 40d) adopted it once or twice.<sup>1452</sup> The border of a single ring inside **254** by the BMN Painter is much later, 540/30 BC, and finds no parallel amongst Athenian little-masters. One band-cup has no border, and two combine rings with a dot-band.<sup>1453</sup> The most common interior ornament of lip- and band-cups by far is the so-called bull's eye consisting of a reserved disk with central dot and one or two concentric circles.<sup>1454</sup>

Many of the figured themes and compositions in little-master tondos stand clearly in a tradition going back to Siana cups and, for instance, the François krater, such as Pothnia Theron, **16** (pl. 8c), or Ajax carrying Achilleus, **97** (pl. 29b). As remarked, however, a few subjects are so far unique or amongst the earliest known representations of their kind in Athenian vase-painting like the Xenokles Painter's girl-cock (**51**, pl. 13e), boy riding a hippalektryon (**53-54**, pls. 14b, 15c) and jockey on a horse-protome (**55**, pl. 15e), the Epitimos Painter's gathering of deities (**237**, pl. 68d) and Apollo as 'Lord of the bow' (**239**, pl. 70a), and Nearchos' Atlas and Herakles (**262**, pl. 76c).

The trend towards the improvement of an existing design becomes evident in the Tleson Painter's depiction of a single deer or stag. In the round tondo field he made the deer look round (**269-71**, pl. 78d-f),<sup>1455</sup> but later he replaced the deer by a stag with impressive antlers, wounded by a spear (**287-88**, pl. 82b-c). Similarly, the same painter altered the composition of a cock or paired cock and hen: in the tondos of **343-44** (pls. 97f, 98a) he exchanged the space-filling lotus of **268** (pl. 78b) for the more naturalistic motifs of a snake or a bird and snake.

The name Stesagoras inscribed beside the youth in the tondo of lip-cup **242** (pl. 70c) by the Epitimos Painter may indicate that the cup was commissioned by a family member or a fan of the youth. As explained in chapter nine, a later pyxis of the Epitimos Painter, Brauron 1591, bears the same name and illustrates a victory procession. The lip-cup portrays Stesagoras at a younger age and

<sup>1448</sup> The relative size of the medallion of the C Painter's lip-cup Oxford 1965.120 is only slightly smaller.

<sup>1449</sup> The single known exception from after 550 BC is the medallion of a cup from the Tleson Painter's middle period with a relative size of 0.5 (**345**, pl. 98b).

<sup>1450</sup> In total, the medallions of 20 lip-cups are known to have tongues bordered by one or two dotted bands. Outside the corpus: Athens, NM Acropolis 1609a-d (Graef/Langlotz, 171, pl. 82), four from Daskyleion (Tuna-Nörthing 1999, 27-28, pl. 2, nos. 27-30), New York 12.234.1 (Recalls the Vintage Painter, Brijder 2000, 558, n. 37, fig. on p. 560, middle, pl. 190), Oxford 1965.120 (C Painter, Brijder 2000, fig. on p. 560, top), five from Samos (Kreuzer 1998a, pl. 49, nos. 328-330, 332-333), whereabouts unknown (K. Schefold, *Myth and Legend in Early Greek Art*, London 1964, 65, fig. 19), Gravisca II 10196 (Iacobazzi 2004, 155-56, no. 492).

<sup>1451</sup> See n. 275.

<sup>1452</sup> For the possible second lip-cup of the Taleides Painter see n. 573.

<sup>1453</sup> No border: New York, market (Royal-Athena Galleries, *Art of the Ancient World* XVIII, 2007, no. 124; previously, Cahn Auktionen, 22 September 2006, no. 417; J.-D. Cahn, *Katalog XIII*, 2001, no. 54). A tondo border is more commonly omitted from later types of cups, especially around a gorgoneion. Rings and dot-band: Basel, market (J.-D. Cahn, *Auktion 2*, 26 June 2000, no. 38), and Florence 3894 (Manner of Lysippides Painter, *ABV* 265.4).

<sup>1454</sup> Since this trait is standard and consistent for all little-masters (as is, e.g., a reserved band around the lower bowl), it is not noted in the discussions and catalogue entries.

<sup>1455</sup> Other than, e.g., in an earlier Siana cup of the Griffin-bird Painter, c. 560/50BC (Brijder 2000, pl. 204c), where the deer looks forward.

has been made earlier than the pyxis. Being satisfied with the lip-cup, the customer could have returned a few years later to order the pyxis from the Epitimos Painter.

The inscription Kastor, one of the Dioskouroi, beneath the winged male in the tondo of **245** (pl. 71b), in the manner of Lydos, may be evidence of another tailor-made cup. Although both Dioskouroi were as a rule shown together, E. Kunze-Götte points out that in sixth-century Italy, where this lip-cup was found, and to a lesser degree in Greece itself Kastor was the most important of the pair, and argues that this cup, which bears the only known picture of Kastor alone on Greek pottery, was specifically manufactured for the Italian market.<sup>1456</sup>

Other little-masters were possibly made expressly for dedication by potters and painters to Athena Ergane on the Acropolis, for instance, the exquisite band-cup of the Phrynos Painter (**98**, pl. 29c) and the extraordinary large lip-cup which the Tleson Painter decorated (**291**, pl. 82f).<sup>1457</sup>

Interior	Mythology	Creature <sup>1458</sup>	Genre <sup>1459</sup>	Animal
Lip-cup	26 (28.3 %)	24 (26.0 %)	17 (18.5 %)	25 (27.2 %)
Band-cup	-	-	1	-
Fragment	1	-	1	-

Chart 38. Types of interior scenes of little-master cups and fragments in the corpus.

Interior	Mythology	Creature	Genre	Animal
Lip-cup	67 (26.6 %)	64 (25.4 %)	56 (22.2 %)	65 (25.8 %)
Band-cup	22 (59.5 %)	2 (5.4 %)	8 (21.6 %)	5 (13.5 %)
Fragment	1	5	7	3

Chart 39. Types of interior scenes of little-master cups and fragments in the author's database, not included in the corpus.

The percentages of the types of scenes found inside the lip-cups in the corpus hardly differ from those in the rest of the author's database, as demonstrated by charts 38-39.<sup>1460</sup> The biggest difference is the smaller percentage of genre subjects in the corpus. Only one band-cup in the corpus has interior decoration (**114**, pl. 36b-d); at least 44 more band-cups with interior decoration are known.<sup>1461</sup> The band-cups which combine interior and exterior decoration, including the so-called 'Prachtschalen', are responsible for the high percentage of mythological scenes, followed by genre scenes (mainly warriors).

### Exterior decoration

The decoration of most little-master cups of both types is the same on either side or differs to only a small degree. A continuous narrative extending over both sides or two unrelated scenes are very rare. Lip-cups with unrelated subjects are limited to the first generation and not found later than a lip-cup of the Tleson Painter (**292**, pl. 83a-b), dated 550/45 BC, where both pictures are mythological.<sup>1462</sup> In contrast, unrelated subjects were placed on either side of band-cups for much longer, down to the 20s,

<sup>1456</sup> Kunze-Götte 1999, 60-62.

<sup>1457</sup> Band-cup **98** was not found on the Acropolis itself, but in Well A on the North Slope of the Acropolis, which contained a rather small number of vases, evidently from the Acropolis pottery above (cf. Roebuck 1940, 142).

<sup>1458</sup> They include mythological creatures portrayed outside the context of a story, e.g., sphinx, siren, hippalektryon, winged horse and so on. However, satyrs and maenads are instead considered under mythology because they belong to the realm of a god, Dionysos.

<sup>1459</sup> The genre category includes human figures involved in various activities, e.g., athletes, horsemen, fights, courtship, dancing, hunting, as well as outline heads.

<sup>1460</sup> As very few band-cups or little-master fragments in the corpus show inner figures, the percentages in chart 38 have been indicated for lip-cups only.

<sup>1461</sup> Of four of these only a part of a tongue-border is preserved. See n. 495.

<sup>1462</sup> It could be argued that the two scenes are related by their maritime themes.



particularly by the Centaur Painter, the latest being **657** (pl. 163b, d-e) showing dancing girls and a hunting scene on either side.<sup>1463</sup>

The earliest known lip-cup where the narrative extends over both sides was potted and painted by Exekias and the Painter of Louvre F 54, respectively (**121**, pl. 39a-b), dated 555/50 BC: a Scythian archer aims at a deer on the cup's opposite side. Such type of composition extending over both sides of the cup was a favourite of the Centaur Painter who employed it more than any other painter of little-masters, although not beyond c. 530 BC.

Few lip-cups bear multi-figured scenes on the lip, most of which were made in the workshop of Xenokles.<sup>1464</sup>

Little-master cups illustrate few subjects on the exterior which are rare or without parallel. They include a ship by the Phrynos Painter (**101**, pl. 29d), the suggestion of a landscape by the Centaur Painter, who portrayed a hunter's spear caught in a bush (**528**, pl. 132b) and, by the same painter, an Arimasp attacking a griffin (**547**, pl. 138c-d).

In the first chapter, a few form-induced *pars pro toto* representations have been discussed, for example **1**, **17-18**, **21** (pls. 1a-b, 7c-d, 9a). And in the preceding chapter we saw how the Tleson Painter combined the functional and form-induced *pars pro toto* formulas in his representation of Europa mounted on a bull crossing the sea, where the groove of the lip cuts off the image and acts as the waterline (**292**, pl. 83a).

Exterior	Mythology	Creature	Genre	Animal	Unfigured
Lip-cup	101 (13.7 %)	58 (7.9 %)	144 (19.6 %)	158 (21.5 %)	274 (37.3 %)
Band-cup	64 (23.2 %)	-	105 (38.0 %)	57 (20.7 %)	50 (18.1 %)
Fragment	2	-	-	-	6

Chart 40. Types of exterior scenes of little-master cups and fragments in the corpus.

Exterior	Mythology	Creature	Genre	Animal	Unfigured
Lip-cup	123 (9.9 %)	73 (5.9 %)	354 (28.6 %)	362 (29.2 %)	327 (26.4 %)
Band-cup	592 (15.0 %)	138 (3.5 %)	1660 (41.9 %)	1489 (37.6 %)	81 (2.0 %)
Fragment	10	7	37	21	-

Chart 41. Types of exterior scenes of little-master cups and fragments outside the corpus.

Exterior, corpus	Mythology	Creature	Genre	Animal
Lip-cup	101 (22.0 %)	58 (12.4 %)	144 (31.3 %)	158 (34.3 %)
Band-cup	64 (28.3 %)	-	105 (46.5 %)	57 (25.2 %)
Fragment	2	-	-	-
Exterior, outside corpus	Mythology	Creature	Genre	Animal
Lip-cup	123 (13.5 %)	73 (8.0 %)	354 (38.8 %)	362 (39.7 %)
Band-cup	592 (15.2 %)	138 (3.6 %)	1660 (42.8 %)	1489 (38.4 %)
Fragment	10	7	37	21

Chart 42. Types of exterior scenes of figured little-master cups and fragments in both the corpus and outside the corpus.

In charts 40-41 some differences can be noted between the types of scenes on the exteriors of lip- and band-cups which are in either the corpus or the rest of my database. A large difference is the higher percentages of lip- and band-cups in the corpus which are not provided with figures. But this difference is largely due to the fact that the corpus includes all the cups provided with signatures which act as the sole decoration or occupy the space which might otherwise have been available for figures.

<sup>1463</sup> One might argue that the fights on either side of **663** (pl. 166a) are also unrelated because of their different participants: warriors or rams. However, because of the nature of the scenes, one may consider them to be related.

<sup>1464</sup> See nn. 297-98.

If only figured little-master cups are considered (chart 42), it is clear that mythological subjects are better represented in the corpus on lip-cups as well as band-cups, whereas band-cups with animal themes are more common outside the corpus. Therefore, it can be cautiously concluded that the number of mythological themes decreases over the years because the greater majority of the cups in the corpus dates from c. 560-530 BC, whereas those outside the corpus range from c. 555 BC to the early fifth century and show a markedly lower percentage of such scenes.

Also the variety of mythological representations - or perhaps we can say the creativity of the painters - becomes certainly more limited over time, as common subjects like Herakles and the lion or dancing satyrs and maenads tend to dominate. As pointed out above, the pictures of satyrs and maenads portrayed either with or without Dionysos appear for the first time on little-masters between 550 and 540 BC, the earliest being the Amasis Painter's picture of the return of Hephaistos on band-cup **218** (pl. 62a).<sup>1465</sup> The Amasis Painter's interest in Dionysian themes could have derived from the Heidelberg Painter whose influence on his work is discernible in other respects. Satyrs and maenads are also regularly met on cups of the Oakeshott Painter (**231-35**, pls. 65d, 66a-e), who probably worked in the same pottery establishment as the Amasis Painter. Elsewhere within the corpus, satyrs and maenads are further seen only on cups of the Tleson Painter and the Centaur Painter, e.g., masturbating satyrs, **346** (pl. 98d-f), or satyrs dancing with, or pursuing, maenads, **395**, **522-24**, **585-87**, **659** (pls. 108a-c, 129c-d, 130a-c, 149d, 150a-d, 164c-d).

Since very many different subjects are depicted on a large number of little-masters, the limited occurrence of satyrs and maenads suggests strongly that some workshops had clear preferences for specific subject matter, as some preferred particular formulas for inscriptions or compositions like the multi-figured friezes from Xenokles' workshop. Additional examples are the *pars pro toto* images of centaurs (**17-18**, **21**, pls. 7c-d, 9a) by painters who worked in, or were influenced by, Eucheiros' workshop, or the chariot-band-cups from Hermogenes' establishment (**137**, **156-65**, pls. 44c, 47d-e, 48-49b).

### Ornaments (fig. 127)

The presence or absence of handle-palmettes in itself can not serve as a criterion for an attribution; for instance, only one extant cup of the Phrynos Painter has handle-palmettes (**99**, pl. 30a-b), as occurs also in the work of the Amasis Painter (**228**, pl. 65a-b). On the other hand, similarly shaped palmettes can help us recognize an individual hand, though a differently shaped palmette is not necessarily contradictory, for some painters varied palmettes over the years (e.g., Hermogenes, **135**, **137**, **151**, chapter seven, fig. 63a-c), and the potter Xenokles seems to have had assistants who were occasionally responsible for these ornaments (**56-59**, **80-83**, chapter two, figs. 25-27).

The findings in the preceding chapters confirm the validity of H.R.W. Smith's supposition that the shapes of the palmettes act as chronological indicators (fig. 127).<sup>1466</sup> The palmettes of the earliest preserved lip-cups are semicircular and vertical (**1-2**, **715**). This shape remained in use till at least 545 BC; the leaves may be close together, like a fan (e.g., **265**), or separate (e.g., **121**). Towards 550 BC, a slight tendency can be noted towards the elongation of the central leaf in some palmettes, which results in a more oval or even triangular form (e.g., **272**, **99**).<sup>1467</sup>

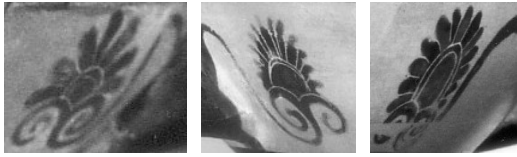
The rare horizontal palmettes of little-master cups (e.g., **15**, **19**), which are reminiscent of those on Gordion cups, can be placed between c. 555 and shortly after 550 BC;

<sup>1465</sup> Probably because a thiasos or line of pairs of dancing satyrs and maenads suits better the scheme of a band-cup, the number of individual portrayals on band-cups surpasses greatly those on lip-cups: 248 in contrast to only 53, respectively.

<sup>1466</sup> Smith 1926, 439-41, fig. 5.

<sup>1467</sup> The same tendency can be seen in the overview of palmettes on Siana, Gordion and lip-cups in Brijder 2000, 562-563, starting with the fan-shaped, semicircular palmettes of the C Painter's experimental lip-cup (Oxford 1965.120, c. 565 BC) and ending with the oval palmettes of a Siana cup by the Taras Painter (c. 540 BC).

560 BC



555

2

108

262



550

34

119

121

265

272



87

99

123

15

19



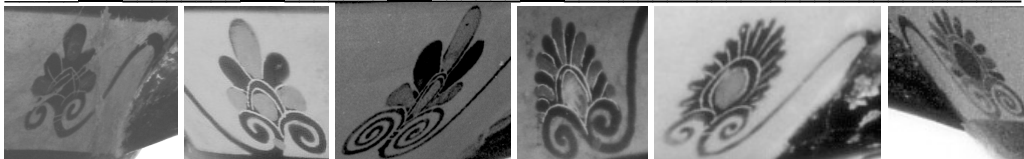
545

135

137

139

289



80

81

89

91

125

212



540

56

57

236

243



535

116

171

327

151

157

162



530 BC

249

191

198

199

462

Fig. 127. Chronological overview of palmette shapes in the corpus: 560-530 BC.<sup>1468</sup>

<sup>1468</sup> 560/55 BC: **2** (Eucheiros Painter), **108** (Archikles), **262** (Nearchos). 555/50 BC: **34** (Sokles Painter), **119**, **121** (Painter of Louvre F 54), **265** (Nearchos), **272** (Tleson Painter). About 550 BC: **87** (Painter of London B 425), **99** (Phrynos Painter), **122** (Painter of Louvre F 54). 550/45 BC: **15**, **19** (Manner of Eucheiros Painter), **135**, **137**, **139** (Hermogenes Painter), **289** (Tleson Painter). 550/40 BC: **80-81** (two assistants of Xenokles Painter),

the oblique, fan-shaped palmettes of **34** by the Sokles Painter (555/50 BC) are closely linked to them.<sup>1469</sup>

Over time, the number of leaves tended to decrease, and the palmette with very many, thin leaves fell into disuse by c. 540 BC. After c. 530 palmettes with only five to seven leaves are in the majority by far. But of course the changes were not entirely consistent and linear amongst all painters. In general, Smith's observation that the semicircular palmette slowly opened seems also valid, although exceptions can be cited: Eucheiros' cup **2** with separate leaves is earlier than, for instance, his cups **3** and **4** where the leaves are tightly closed. In contrast, F. Villard's suggestion that the absence of palmettes is usually a sign of later production has proved incorrect.<sup>1470</sup> The corpus demonstrates, for instance, that amongst the Amasis Painter's band-cups, as remarked above, only his latest is adorned with handle-palmettes (**228**); that the Phrynos Painter's earliest lip-cups (**95**, **97**) are not provided with palmettes, whereas his later band-cup is (**99**); and that Tleson's late-period cups all bear palmettes, whereas some of his middle period do not (**326**, **390**, **397-98**, **401-2**, **409**).

Occasionally, handle-palmettes are replaced by animals (e.g., **211**, Neandros Painter, or **220**, Amasis Painter),<sup>1471</sup> or even human figures (**236**, Epitimos Painter).<sup>1472</sup> As discussed above, the Tleson Painter's black-leafed palmettes correspond to those of his father Nearchos (e.g., **265**, **272**). Throughout his career, the Tleson Painter's palmettes are consistent and recognizable, although a development can be traced (e.g., **272**, **289**, **327**, **462**). Hermogenes seems to have introduced the palmette with black instead of red central leaf, which was adopted by Sakonides and the Stroiibos Painter, among others (e.g., **191**, **198-99**).

#### Provenance and date (Charts 43-53)

	Lip-cup	Band-cup	Fragment	Total	%
Greece (mainland and islands)	123	345	28	<b>496</b>	<b>12.6</b>
Northern Greece	68	228	21	<b>317</b>	<b>8.1</b>
East Greece and Turkey	97	334	80	<b>511</b>	<b>13.0</b>
Cyprus	55	31	--	<b>86</b>	<b>2.2</b>
Central Italy	481	685	115	<b>1281</b>	<b>32.6</b>
Southern Italy and Sicily	88	314	12	<b>414</b>	<b>10.5</b>
Italy	57	59	9	<b>125</b>	<b>3.2</b>
Elsewhere in Europe	12	45	5	<b>62</b>	<b>1.6</b>
North Africa	6	44	3	<b>53</b>	<b>1.4</b>
Near East	45	80	11	<b>136</b>	<b>3.4</b>
Black Sea region	53	378	15	<b>446</b>	<b>11.4</b>
Total	<b>1085</b>	<b>2543</b>	<b>299</b>	<b>3926</b>	<b>100</b>

Chart 43. Regional distribution of little-master cups and fragments with recorded provenances in the author's database.

Chart 43 shows that most little-master cups by far have been found in central Italy.<sup>1473</sup>

---

**89**, **91** (Painter of London B 425), **125** (Taleides Painter), **212** (Neandros Painter). 545/40 BC: **56-57** (Xenokles Painter), **236** (Epitimos Painter), **243** (Manner of Epitimos Painter). About 540 BC: **116** (Painter of Louvre F 51), **171** (Sakonides), **327** (Tleson Painter). 540/35 BC: **151**, **157**, **162** (Hermogenes Painter). 540/30 BC: **249** (BMN Painter). 535/30 BC: **191** (Sakonides), **198-99** (Stroiibos Painter), **462** (Tleson Painter).

<sup>1469</sup> Entirely different are the near-horizontal palmettes of an LIO type lip-cup in Helgoland (Kropatscheck; Hornbostel 1980, no. 54). Very large horizontal palmettes reappear around 535/30 BC on band-cups of the Group of Villa Giulia 3559, Group of Louvre F 81 and Group of Rhodes 12264.

<sup>1470</sup> Villard 1946, 165; repeated in Bell 1977, 127, n. 235, and in Haldenstein 1982, 103.

<sup>1471</sup> See n. 485.

<sup>1472</sup> Also on the unattributed lip-cup Athens, NM Acropolis 1609 (Graef/Langlotz, 171, pl. 82).

<sup>1473</sup> Not surprisingly, this percentage of little-master cups found in central Italy differs considerably from the one mentioned by R. Senff (in Vierendeel/Kaeser 1990, 60-62), which he based on Beazley's lists of attributed cups in *ABV* only; according to Senff's calculation, 50 % of all little-master cups were found in Etruria. The latter figure is repeated in Kreuzer 1998a, 94.

Potter, <i>Painter</i>	Gr.	NGr.	EGr.	Cy	C.It.	S.It.	It.	Eur.	N.Afr.	N.E.	BSR
<b>1. Eucheiros, Eucheiros Painter</b>	1		1		4		1	1		1	
<i>Manner of Eucheiros Painter</i>	1		1		2	1					
Eucheiros' son							1				
Painter Near Kleitias							1				
Sondros, <i>Sondros Painter</i>			2		5					5	
Sokles, <i>Sokles Painter</i>	1		1		6	1		1			
<b>2. Xenokles, Xenokles Painter</b>					21	1	1				
Xenokles, <i>Mule Painter</i>					1						
<i>Painter of the Deepdene Cup</i>					1						
Potter -, <i>Painter of London B 425</i>					3		2				
<b>3. Phrynos, Phrynos Painter</b>	1		1		3		1			2	
Phrynos, <i>Torgiano Painter</i>					1						
<b>4. Archikles, Archikles Painter</b>					3						
Glaukytes, <i>Painter of Munich 2243</i>					1						
Glaukytes, <i>Painter of Louvre F 51</i>					4		1				
<b>5. Exekias, Painter of Louvre F 54</b>					3						
<b>6. Taleides, Taleides Painter</b>					3	1	2				
<b>7. Hermogenes, Hermogenes P.</b>			2		14	1	1				1
Tlempolemos, <i>Sakonides</i>					3						
<i>Sakonides</i>	1		1		7	2	3				1
Kaulos, <i>Sakonides</i>						1					
<i>Manner of Sakonides</i>	1				2						
<i>Group of Berlin 1803</i>					1						
Thrax, <i>Stroibos Painter</i>						1					
Hischylos, <i>Stroibos Painter</i>					1	1					
<i>Stroibos Painter</i>		1		1	3		1				
<b>8. Neandros, Neandros Painter</b>	1				1						
Neandros, <i>Amasis Painter</i>					1						
<i>Amasis Painter</i>					1					1	
Amasis, <i>Amasis Painter</i>					4					1	
<i>Oakeshott Painter</i>				1	1						
<b>9. Epitimos, Epitimos Painter</b>					2						
Epitimos, <i>Manner of Epitimos P.</i>					1						
<i>Lydos</i>	1										
<i>Manner of Lydos</i>					1						
Nikosthenes, <i>Lydos</i>							1				
Nikosthenes	1										
Nikosthenes, <i>BMN Painter</i>					1						
<i>BMN Painter</i>					3	1	2				
<i>Manner of BMN Painter</i>					1						
Nikosthenes, <i>Anakles Painter</i>					1						
Anakles, <i>Anakles Painter</i>			1		3						
<b>10. Nearchos</b>					3						
Tleson, <i>Tleson Painter</i>	14	1	16	2	80	14	13	1	1	3	11
<i>Manner of Tleson Painter</i>	2					1				1	
Ergoteles, <i>Tleson Painter</i>					1	1				1	
<i>Centaur Painter</i>	8	5	5	16	38	8	1			2	5
<i>Manner of Centaur Painter</i>	1		1	2	6	2	3				
<b>Total</b>	<b>34</b>	<b>7</b>	<b>32</b>	<b>22</b>	<b>241</b>	<b>37</b>	<b>35</b>	<b>3</b>	<b>1</b>	<b>17</b>	<b>18</b>

Chart 44. Regional distribution of little-master cups with recorded provenances of catalogued potters and painters.

Greece and East Greece count for a nearly equal share, followed by the Black Sea Region and southern Italy/Sicily.

The figures in chart 44 seem to indicate that some marketing specialization took place. For instance, as the producers of little masters of especially the first and second generations, who made most of the cups in the corpus, exported principally to central Italy, they avoided, so to speak, markets where Siana cups were popular, like Taranto and Thasos.<sup>1474</sup> Of the 156 cups of Tleson with known provenances, 80 (51.3%) have turned up in central Italy.<sup>1475</sup>

Furthermore, the figures may point to close contacts with local traders or distributors. It can hardly be a coincidence that one of the earliest exports of Eucheiros (1) went to the Iberian peninsula, where also three fragments by his father's companion Kleitias have been found. The region is not further represented in the corpus.<sup>1476</sup> Of the 30 cups with known provenances from the pottery establishment of Xenokles, 27 (90%) have been discovered in central Italy, nine of which in Orvieto; the other three come from unspecified locations in Italy. Eight of the nine provenances for cups from the workshop of Archikles and Glaukytes are also in central Italy, namely Vulci (seven) or an unspecified location (one); the ninth cup has turned up somewhere in Italy. The corpus contains 22 cups found in Cyprus, 20 of which were made in Tleson's workshop, most of which were decorated by the Centaur Painter. Thrax and Hischylos, who probably had links to one workshop, since both their work was painted by the Stroibos Painter around 535/30 BC, made one cup each which ended up in Leporano.

Cyprus has also yielded cups from outside the corpus by an unnamed painter, whose work has not yet been identified elsewhere.<sup>1477</sup> Of course the discovery of two or more cups by the same painter in one place is not necessarily a sign of direct contact between the producer and local customers; instead they were more likely purchased from an Athenian exporter or a (local) middleman.<sup>1478</sup> Outside the corpus, several such 'pairs' or small groups of cups were found in graves in Taranto.<sup>1479</sup>

The trading patterns of the little-masters listed in the corpus seem to confirm the findings of several scholars that most workshops, though concentrating on central Italy for a period of time,

<sup>1474</sup> Most lip- and band-cups from Taranto and Thasos can be dated after 540 BC.

<sup>1475</sup> This figure is close to the 50% which C. Scheffer calculated on the basis of 60 cups (1988, 537-40, fig. 1). Her figures are repeated in Osborne 1996, 32.

<sup>1476</sup> Whereas Eucheiros' cup was found in Medellín, the fragments of one or two type A Gordion cups and an olpe attributed to Kleitias were found in Huelva (Domínguez/Sánchez 2001, 10-11, fig. 4.5-6; Brijder 200, 551, fig. 113).

<sup>1477</sup> Nicosia C 661, 667, 1069; Gjerstad 1977, pl. 38.2-4; Flourentzos 1992, pls. XL, XLII.

<sup>1478</sup> E.g., two cups of the Tleson Painter (307-8). Cf. also the band-cup and two Droop cups attributed to the Group of Rhodes 12264 or near it from one grave in Rhitsona, Thebes 6021, 6026, 6028 (V. Sabetai 2001, *CVA* 1, pls. 36-38). Two band-cups that show horses with the rare feature of white contours have come to light in Thasos (TII, 2 and fragment sine. inv. no.; H. Koukouli-Chryssanthaki, Rempart Méridional de Thasos, *BCH* Suppl., 1979, 97-99, fig. 20; and not previously published). The only other band-cup known to the present author which portrays a horse with white contours is Akanthos 951 (Kaltsas 1998, 147, pl. 162). That three other band-cups from one workshop suddenly appeared on the art market in 1972 suggests that they may have turned up in a single, clandestine excavation (two sold by Charles Ede, London, April 1972, no. 25, and December 1972, no. 7 [later, Puhze, Katalog 9, 1991, no. 193]; one sold by Arete Galerie, Zürich 1972, Liste 9, 8-9b [later, Myers/Adams, New York October 1974, no. 104, then, Sotheby's New York, 6 December 2006, no. 28, and most recently, Christie's New York, 10 June 2010, no. 74]). Two additional cups from this workshop have been discovered in Salapia, Apulia (now in Trani, Museo Dicesano, 4713L and 4714 L; M. Catucci, *Ceramica greca e italiota della collezione Lillo-Rapisardi nel Museo Diocesano di Trani*, Bari 2000, pls. VIII-IX, nos. 11-12).

<sup>1479</sup> Two cups by one painter from the same archaeological context, Taranto 4365, 4370 (Masiello 1997, fig. 13.18-19); four cups attributable to one potter and painter found in another context, Taranto 4351, 4352, 4358, 4368 (op. cit., fig. 13.13-16); two cups by another painter from another context, Taranto 4486, 4488 (op. cit., fig. 8.1-2), two band-cups by one painter found in one grave, Taranto 117196, 117197 (op. cit., fig. 70.68-69), three lip-cups by one painter in one grave and a fourth lip-cup by the same painter in a nearby grave, Taranto 51350, 51353, 51354, 112323 (op. cit., figs. 22.2-4, 38.1), two band-cups by one potter and painter, Taranto 52154, 52156 (op. cit., fig. 67.2, 4), and two band-cups by yet another painter unearthed in one grave, Taranto 52144, 52145 (op. cit., fig. 69.10-11).

produced for markets throughout the Mediterranean and Black Sea region, and that they had contact with one or more traders who bought painted pottery from different workshops for export.<sup>1480</sup>

Potter/ <i>Painter</i>	565	560	555	550	545	540	535	530	525	520	
1. <i>Eucheiros, Eucheiros Painter</i>		*****									
<i>Eucheiros' son</i>				*****							
<i>A Painter Near Kleitias</i>		*****									
<i>Sondros, Sondros Painter</i>		*****									
<i>Sokles, Sokles Painter</i>			*****								
2. <i>Xenokles, Xenokles Painter</i>			*****								
<i>Xenokles, Mule Painter</i>			*****								
<i>Painter of the Deepdene Cup</i>			*****								
<i>Potter, P. of London B 425</i>				*****							
3. <i>Phrynos, Phrynos Painter</i>		*****									
<i>Phrynos, Torgiano Painter</i>					*****						
4. <i>Archikles, Archikles Painter</i>		*****									
<i>Glaukytes, P. of Munich 2243</i>				*****							
<i>Glaukytes, P. of Louvre F 51</i>				*****							
5. <i>Exekias, P. of Louvre F 54</i>			*****								
6. <i>Taleides, Taleides Painter</i>				*****							
7. <i>Hermogenes, Hermogenes P.</i>		*****									
<i>Tlempolemos, Sakonides</i>					*****						
<i>Sakonides</i>						*****					
<i>Kaulos, Sakonides</i>							*****				
<i>Group of Berlin 1803</i>						*****					
<i>Thrax, Stroibos Painter</i>							*****				
<i>Hischylos, Stroibos Painter</i>							*****				
<i>Stroibos Painter</i>							*****				
8. <i>Neandros, Neandros Painter</i>			*****								
<i>Neandros, Amasis Painter</i>				*****							
<i>Amasis Painter</i>				*****							
<i>Oakeshott Painter</i>					*****						
9. <i>Epitimos, Epitimos Painter</i>				*****							
<i>Lydos</i>				*****							
<i>Nikosthenes, Lydos</i>					***						
<i>Nikosthenes, BMN Painter</i>					*****						
<i>BMN Painter</i>						*****					
<i>Nikosthenes, Anakles Painter</i>					*****						
<i>Anakles, Anakles Painter</i>				*****							
10. <i>Nearchos</i>			*****								
<i>Tleson, Tleson Painter</i>		*****									
<i>Ergoteles</i>					*****						
<i>Centaur Painter</i>					*****						

Chart 45. Chronological chart for the little-master cups of the catalogued potters and painters.

Excavation data are rarely available for little-master cups. Amongst the few exceptions are **1**, **667** and the fragments from Gravisca or the Athenian agora. As a result, we lack a basic source for the chronology. One possible absolute date is supplied by the Stesagoras inscription of **242**: c. 540 BC.

<sup>1480</sup> Johnston 1979, chapter eleven; Johnston 1985; Hannestad 1988b, 128; Arafat/Morgan 1989, 340; Johnston 1991, 221; Osborne 1996, 39.

Nevertheless, numerous arguments are advanced above for the dates of the lip- and band-cups under consideration and the careers of their manufacturers. The emergence of the earliest standard lip-cup can be firmly placed at c. 560/55 BC: the type evolved out of experiments by the C Painter, among many others, and the decorative scheme was directly borrowed from the type A Gordion cup. The first band-cups followed shortly thereafter.

Internal developments within the work of individual potters and painters help us to construct a relative chronology. The main factors are changes in the shape, painting style and script. The *patronymikon* of Eucheiros and, later, his son (whose name we don't know), as well as that of Tleson and Ergoteles supply additional chronological markers which order the craftsmen in generations and help date their work. Finally, links with other shapes made by the same craftsmen, amongst others, Amasis, Painter of Louvre F 51, Phrynos and Exekias, lend further support to the framework on which the chronological overview in chart 45 is based.<sup>1481</sup>

According to the findings in chart 46 below, the proportion of little-masters exported to central Italy decreased from an average of 66.9 % before c. 540 BC to 51.8 % before c. 530 BC and, after that time, 38.8 %.<sup>1482</sup> Southern Italy became a significant export market after c. 550 BC, while the export to northern Greece, Cyprus and the Black Sea region started to grow after c. 540 BC.

	560/50	c.550	550/40	550/35	c.540	540/30	c.530	530/20
Greece		1	11	1	8	8		2
East Greece	5		6	2	7	5		2
Cyprus					2	14	1	5
Northern Greece				1		4	1	1
Central Italy	29	3	76	11	37	68	3	7
South Italy, Sicily	2		6	1	8	16		
Unspecified Italy	2		17		3	6	1	1
Elsewhere in Europe	1		1					
North Africa					1			
Near East	7		5		2	1		
Black Sea region			1	1	6	5		
<b>Total</b>	<b>46</b>	<b>4</b>	<b>123</b>	<b>17</b>	<b>74</b>	<b>127</b>	<b>6</b>	<b>18</b>

Chart 46. Regional distribution of little-master cups with recorded dates in the catalogue.

It can be seen in chart 47 that the overwhelming majority of little-master cups with known contexts have been found in sanctuaries and funerary contexts, the former being slightly more numerous in absolute and relative terms.

	Lip-cup	Band-cup	Fragment	<b>Total</b>
Funerary	460 (36.6 %)	763 (60.7 %)	34 (2.7 %)	<b>1257 (42.0 %)</b>
Sanctuary	337 (25.0 %)	848 (63.2 %)	159 (11.8 %)	<b>1344 (44.4 %)</b>
Settlement	88 (21.3 %)	283 (68.7 %)	41 (10.0 %)	<b>412 (13.6 %)</b>

Chart 47. Recorded archaeological contexts of little-master cups and fragments in the author's database.

As stated in the general introduction, 29.4 % of all little-master cups are lip-cups, 64.2 % band-cups, and 6.4 % fragments of either type. The rather high proportion of little-master fragments discovered in sanctuary and settlement contexts may be explained by the often poor preservation of pottery in these contexts, whereas pottery buried in graves has generally survived in better condition. Keeping this difference in mind, we can conclude from chart 47 that the proportion of band-cups in each context accords fairly closely with the proportion of preserved band-cups as a whole. The lip-

<sup>1481</sup> Even if the lip-cups of Exekias were not fashioned by the renowned potter of the same name, the fact that the Exekian Siana cup was shaped by the maker of the lip-cups has proved helpful for the dating of the lip-cups.

<sup>1482</sup> Here only the cups which have been dated are included. Chart 43 includes all cups.



cups, however, show a marked difference. The greater percentage from funerary contexts seems to be determined by the high percentage of unfigured little-master cups, the majority of which are lip-cups, found in funerary contexts, as set out in charts 50-51.

Considered according to region (chart 48), the finds from sanctuaries are especially numerous for Greece and northern Greece, which would be due to the very many cups excavated from the Acropolis of Athens and the sanctuaries of Athena and Artemis in Kavala and Thasos, respectively. Furthermore, the most common pottery grave good in Greece from the mid-sixth century till the mid-fifth are small lekythoi.<sup>1483</sup> In the Near East, Naucratis is responsible for the high number of cups from presumed sanctuary contexts. In central and southern Italy the numbers of cups found in graves are clearly greater than those for other contexts. East Greece is the only region where the cups encountered in settlements outnumber others, which is probably due largely to the publication of finds from places such as Daskyleion, Phokaia and Old Smyrna.<sup>1484</sup>

	Funerary	Sanctuary	Settlement	Total
Greece	45 (11.4%)	288 (72.7 %)	63 (15.9 %)	396
Northern Greece	9 (3.0 %)	293 (97.0 %)	-	302
East Greece	103 (22.8 %)	172 (37.8 %)	178 (39.4 %)	453
Cyprus	86 (100.0 %)	-	-	86
Central Italy	692 (60.6 %)	401 (35.2 %)	48 (4.2 %)	1141
Southern Italy and Sicily	285 (74.9 %)	62 (16.6 %)	32 (8.5 %)	379
Elsewhere in Europe	6 (11.3 %)	-	47 (88.7 %)	53
North Africa	-	19 (35.8 %)	34 (64.2 %)	53
Near East	2 (1.8 %)	108 (98.2 %)		110
Black Sea region	29 (72.5 %)	1 (2.5 %)	10 (25.0 %)	40
Total	1257	1344	412	3013

Chart 48. Archaeological contexts of little-master cups and fragments in the author's database according to region.

Diameter	Funerary	Sanctuary	Settlement
Lip-cup minimum	10.5 <sup>1485</sup>	12.0	13.0
maximum	32.2 <sup>1486</sup>	24.0	24.0
Band-cup minimum	10.2 <sup>1487</sup>	12.0	13.5
maximum	46.5 <sup>1488</sup>	44.0 <sup>1489</sup>	27.5

Chart 49. Largest and smallest diameters of little-master cups in the database according to archaeological context.

The little-masters with the smallest and largest diameters are ordered in chart 49 according to archaeological context. For both types, the most extreme differences occur in funerary contexts, whereas the measurements of cups from settlements are around average (for average sizes see chart 33

<sup>1483</sup> See *Kerameikos* VII.2, passim.

<sup>1484</sup> Boardman 1958-59; Tuna-Nörling 1993; eadem 1995; eadem 1999; Gökay 1999.

<sup>1485</sup> Rome, VG 754 (G.Q.Giglioli 1938, *CVA* 3, pl. 25.1-2). The next in line amongst lip-cups from funerary contexts is one with a diameter of 12.0cm.

<sup>1486</sup> Tarquinia RC 4194 (Pierro 1984, 122-25, no. 11, pls. XLI-XLII). Of the 464 lip-cups from funerary contexts, 16 have diameters larger than 24.0cm, including 4 over 30.0cm.

<sup>1487</sup> Animal band-cup, Orvieto 312 (Bizzarri 1962, 87, no. 312; not ill.). The next in line amongst band-cups from funerary contexts are three more animal band-cups with diameters under 12.0cm.

<sup>1488</sup> Thera 1773 (Daux 1962, 872-73, figs. 15-17). Only 4 (0.7 %) of the 763 band-cups from funerary contexts have diameters above 43.0cm; these are so-called 'Prachtschalen' which are decorated inside and out as well as under the foot; cf. n. 944.

<sup>1489</sup> Cup 244 from Olympia. The estimated diameter of a 'Prachtschale' from the sanctuary at Aegina, Aegina K 20 (Moore 1986a, 70-76, figs. 13-16), also exceeds 40.0cm. The next in line amongst band-cups from sanctuary contexts has a diameter of 30.0cm, followed by 24.0cm.

above). Sanctuaries have yielded two *extremely large* band-cups, which differ markedly in size from the usual specimens from a comparable context.<sup>1490</sup> Their unusual size raises the possibility that they were made expressly for dedication, unlike the majority of lip- and band-cups from sanctuaries which are of average size and which would first have had a practical, everyday function. The same would apply to the *extremely large* band-cups unearthed from graves.

All subjects are best represented in burials (chart 50). Once again, however, the statistics are misleading because there is a much greater chance that cups would be better preserved in the protected environment of graves as compared to sanctuaries or settlements which are more exposed. Nevertheless, it is particularly striking that 91.9 % of the unfigured cups has come to light in funerary contexts.<sup>1491</sup>

	Mythology	Creature	Genre	Animal	Unfigured
Funerary					
Lip-cup	103	81	203	213	232
Band-cup	181	43	458	399	61
Fragment	-	-	4	1	2
Total funerary	284 (59.4 %)	124 (62.0 %)	666 (50.0 %)	613 (54.1 %)	295 (91.9 %)
Sanctuary					
Lip-cup	43	30	108	73	6
Band-cup	103	21	406	283	3
Fragment	6	6	30	16	-
Total sanctuary	152 (31.8 %)	57 (28.5 %)	544 (40.9 %)	372 (32.8 %)	9 (2.8 %)
Settlement					
Lip-cup	9	5	17	26	11
Band-cup	30	12	99	120	6
Fragment	3	2	5	2	-
Total settlement	42 (8.8 %)	19 (9.5 %)	121 (9.1 %)	148 (13.1 %)	17 (5.3 %)
Overall total	478	200	1331	1133	321

Chart 50. Numbers of subjects of little-master cups and fragments with recorded contexts in the author's database; the percentages refer to the representation of each specific archaeological context per subject.<sup>1492</sup>

	Funerary	Sanctuary	Settlement
Mythology	284 (14.3 %)	152 (13.4 %)	42 (12.1 %)
Creatures	124 (6.3 %)	57 (4.9 %)	19 (5.4 %)
Genre	666 (33.6 %)	544 (48.1 %)	121 (34.9 %)
Animals	613 (30.9 %)	372 (32.8 %)	148 (42.7 %)
Unfigured	295 (14.9 %)	9 (0.8 %)	17 (4.9 %)
Total	1982	1133	347

Chart 51. Numbers of subjects of all known little-master cups and fragments; the percentages refer to the subject's presence within each specific archaeological context.

The most common subjects in all contexts are genre and animal, accounting for nearly two-thirds of those from funerary contexts and more than three-quarters of those from sanctuaries and settlements (chart 51). The percentages of mythological themes and creatures are just slightly higher in funerary contexts than other environments. The proportion of unfigured cups is the highest by far in

<sup>1490</sup> Cup 244 from Olympia and Aegina K 20 (see previous note). Of the *extremely large* so-called 'Prachtschalen' with known find context, five come from a funerary context and two from a sanctuary.

<sup>1491</sup> Admittedly, the percentages for unfigured 'scenes' are also misleading, though to a lesser extent: whereas figured cups may count for three scenes (both sides and interior), unfigured cups count for a maximum of two (sides) only when well preserved.

<sup>1492</sup> The types of subjects are counted according to their place on the cup (i.e., interior, side A and side B), resulting in maximum of three per cup.

a funerary context, followed by settlements. In contrast, they represent less than one per cent from sanctuaries, a point we shall return to below.

The inscriptions need still to be considered according to context (chart 52). Of each type, whether meaningful or not, the greatest numbers come from funerary contexts. Yet it must again be kept in mind that cups unearthed from graves have generally been conserved in a more complete state than those from sanctuaries and settlements, and the chance is therefore higher that cups which were inscribed with multiple inscriptions would preserve a higher proportion of them.

	Funerary	Sanctuary	Settlement	Total
<i>epoiesen</i>				
Lip-cup	169	10	9	
Band-cup	46		4	
Fragment	18	15	5	
	233 (84.5 %)	25 (9.0 %)	18 (6.5 %)	276
<i>egraphsen</i>				
Lip-cup	2	2		
Band-cup	1			
Fragment				
	3 (60 %)	2 (40 %)		5
<i>chaire</i>				
Lip-cup	110	9	4	
Band-cup	9	4	1	
Fragment	4	6	2	
	123 (82.5%)	19 (12.8 %)	7 (4.7 %)	149
<i>Sense</i>				
Lip-cup	18	4		
Band-cup	9	7	1	
Fragment		1		
	27 (67.5 %)	12 (30.0 %)	1 (2.5 %)	40
<i>Nonsense</i>				
Lip-cup	95	11	9	
Band-cup	54	9	4	
Fragment	1	2	1	
	150 (80.7 %)	22 (11.8 %)	14 (7.5 %)	186
<i>Imitation</i>				
Lip-cup	19	5	3	
Band-cup	18	9	3	
Fragment	1	1		
	38 (64.4 %)	15 (25.4 %)	6 (10.2 %)	59
<i>Row of dots</i>				
Lip-cup	5	3	1	
Band-cup	87	22	5	
Fragment				
	92 (74.8 %)	25 (20.3 %)	6 (4.9 %)	123

Chart 52. Inscriptions, inside and out, of all known little-master cups and fragments according to type; the percentages refer to the representation of each specific archaeological context per type of inscription.

The percentage of *epoiesen*-signatures from funerary and settlement contexts is higher than their percentage in relation to inscriptions of all types as a whole (chart 53). A partial explanation for the difference would be the disproportionately high number of them on little-master cups from central Italy where most have been met in funerary contexts (chart 48). As explained above, the practice of signing cups was largely limited to the first two generations of producers, that is, precisely those who

exported most to central Italy. Furthermore, the majority of inscribed cups without figures, mainly coming from graves, bear *epoiesen*-signatures. However, the figures for settlements can not be so easily explained. A partial explanation may be that cups from settlement and funerary contexts have more in common than those from sanctuaries, as we shall see below regarding ancient repairs: they were perhaps first on display or in use in households before serving as ceramic ware for funeral meals or as grave goods.

	Funerary	Sanctuary	Settlement	All known inscriptions <sup>1493</sup>
<i>Epoiesen</i>	233 (35.0 %)	25 (20.8 %)	18 (34.6 %)	529 (29.9 %)
<i>Egraphsen</i>	3 ( 0.45 %)	2 ( 1.7 %)	-	9 (0.5 %)
<i>Chaire</i>	123 (18.5 %)	19 (15.8 %)	7 (13.5 %)	334 (18.9 %)
<i>Sense</i>	27 ( 4.05 %)	12 (10.0 %)	1 ( 1.9 %)	63 ( 3.5 %)
<i>Nonsense</i>	150 (22.5 %)	22 (18.4 %)	14 (27.0 %)	406 (22.9 %)
<i>Imitation</i>	38 ( 5.7 %)	15 (12.5 %)	6 (11.5 %)	164 ( 9.3 %)
<i>Row of dots</i>	92 (13.8 %)	25 (20.8 %)	6 (11.5 %)	265 (15.0 %)
Total	666	120	52	1770

Chart 53. Inscriptions, inside and out, of all known little-master cups and fragments according to type and archaeological context; the percentages refer to inscription's presence within each specific archaeological context.

The final question is whether some or all little-master cups were expressly made to act ultimately as sanctuary dedication or grave good. We have seen that comparable cups were produced for all markets in Attica as well as in other Greek or non-Greek regions. Distinct differences in size, inscription, subject matter and composition can not be noted anywhere. Within the entire corpus, moreover, evidence of possible adaptation to a non-Attic market is found on one cup only, **245**, which has the label Kastor beneath the winged youth in the tondo, which may have been added to please Etruscan customers. In at least two instances, the manufacturers may have had in mind that the cups would be dedicated on the Athenian Acropolis – a band-cup of the Phrynos Painter (**98**) and a lip-cup of the Tleson Painter (**291**). And as explained above, the lip-cup that seems to represent Stesagoras, who is most likely named in the inscription, may have been commissioned by a family member or a fan of the youth (**242**).

With regard to iconography and themes, the above findings agree with what several scholars have previously concluded that little evidence exists for specifically market-oriented specialization or adaptation, at least in central Italy, the region which has been most closely examined in this respect.<sup>1494</sup>

However, C. Reusser demonstrates that in some burial contexts a cluster of iconographical motifs can be discerned which is repeated more or less uniformly over more than one generation and in different regions.<sup>1495</sup> But their possible significance must not be overestimated because they comprise the most common themes in Athenian vase-painting, which are hardly limited to grave goods, including athletes, fights, symposia and komasts, Dionysian scenes and Herakles.

K. Junker observes that some stories, for example the death of Sarpedon and the ransom of Hektor, were probably intentionally chosen to adorn vessels which were meant for funerary rituals, but not necessarily interment, although they could finally be buried in the grave.<sup>1496</sup> This conclusion is supported by Reusser's view that Athenian painted vessels were initially purchased for general domestic or votive use rather than as intentional grave goods, and often had a specialized function on particular occasions like funerary gatherings as well as banquets and various rituals.<sup>1497</sup>

The high proportion of little-master cups without figurework met in funerary contexts suggests strongly that they, too, were especially manufactured for such well-defined usage such as

<sup>1493</sup> Figures from charts 34-35.

<sup>1494</sup> Scheffer 1988, 544; Arafat/Morgan 1989, 337; Barringer 2001, 3; Reusser 2002, 152; Stissi 2003, 336.

<sup>1495</sup> Reusser 2002, 152-83.

<sup>1496</sup> Junker 2002, 14.

<sup>1497</sup> Reusser 2002, 204, These 2 and 206, These 10-11.

funerary rituals, perhaps even specifically for burial. The *extremely large* band-cups or so-called ‘Prachtschalen’ can again be mentioned, whose manufacturers, as discussed above, seem to have had particular purposes in mind for them outside the daily domestic environment, that is, either dedication in a sanctuary or burial in a grave (possibly after use in a ritual).<sup>1497a</sup>

The little-master cups in the corpus display a remarkable trend regarding ancient repairs: of the 50 specimens with evidence of ancient repair, 30 come from (suspected) funerary contexts (34, 66, 90, 97, 117-18, 133, 151, 165, 191, 200, 202, 228, 245, 267, 275-77, 290, 295, 311, 321, 333, 354, 363, 416, 435, 540, 559, 707).<sup>1498</sup> Unfortunately, 16 other examples have turned up first in the art market (43, 122-24, 142, 153, 240, 280, 292, 304, 312, 325, 347, 506, 511, 517); although their provenances are not known, the chance is great that they were taken from illegally excavated graves. Of 301 (from Corinth), 340 (from Naucratis), 684 and 728 the find context is not known.<sup>1499</sup>

It is striking that the other little-master cups in the author’s database provide confirmation of the foregoing: 31 examples with ancient repairs occurred in funerary contexts,<sup>1500</sup> 40 others appeared first in the art market<sup>1501</sup> whereas only six were in settlements,<sup>1502</sup> and the contexts of 16 other cups are unknown.<sup>1503</sup>

<sup>1497a</sup> Likewise, Malagardis 2009b.

<sup>1498</sup> The small hole in the centre of the tondo of 568 may be modern and is therefore not counted.

<sup>1499</sup> Sanctuaries have yielded most Athenian pottery from Naucratis, but the exact find circumstances of many are unclear, as explained by A. Möller. A lip-cup in London (B 407) with rivet holes in the top of the stem was excavated in Naucratis from the layer below the so-called burnt stratum and the faience workshop, which denote settlement; cf. Möller 2000, 117-18, pl. 1a. See also n. 1503.

<sup>1500</sup> Berlin F 1768 (Furtwängler 1885, 293, no. 1768), Budapest 50.780 (Haldenstein 1982, 116), Copenhagen, Thorvaldsen H 576 (T. Melander 2000, *CVA* 1, pls. 63-65), Florence 3905 and 152527 (the first not previously published [horseman between nude and mantled youths]; the second, G. Millemaci, *Ceramiche d’importazione a Popolonia: Il tumulo della Tomba dei Carri* (scavi 1988-1989), *ArchCl* LVIII-N.S.8 [2007] 62, fig. 15), Huelva (Fernández Jurado 1984, 17, fig. 4), Munich 2129, 2144, 2199, 2206, 2212, 2216, 2227 (Fellmann 1988, pls. 34.1-2, 36.1-3; idem 1989, pls. 17.4, 28.6, 34.5-7, 35.1-2, 44.1, 50.5), New York 27.122.27 (Richter 1953, pl. IX.11a-d), Orvieto, Faina 311 (Bizzarri 1962, 87, no. 311, pl. Vc), Palermo, N.I. 32899 (Tamburello 1969b, 311-12, figs. 11-14), Palinuro XXVII.10 (Naumann/Neutsch 1960, 81-83, figs. 51-54, pl. 17.1), Pontecagnano, s.n. (Andrea 1994, pl. Ilc), Rhodes 12216 (*CIRh* IV, 82, fig. 62), Rome, VG 64222, 84450 (*Tomba Panatenaica*, 37, fig. 23b; M.A. Rizzo, *Corredi con vasi pontici da Vulci, Xenia* 2 [1981] 23-24, no. 10), St. Petersburg, B. 75.160, B. 76.206/429, B. 77.118, B. 80.88, B. 84.125, B. 91.87 (Petrakova 2009a, pls. 13.3, 16.1-6, 19.2, 20.2, 21.2; Petrakova 2009b, pl. 13.1), Taranto 4302, 51353, 52117, 143469 (Masiello 1997, figs. 22.2, 35.20, 71.1; F.G. Lo Porto 1998, *CVA* 4, pl. 13.3). The hole in the centre of Munich 2166 (Fellmann 1988, pl. 22.7) may be modern and is therefore not counted.

<sup>1501</sup> Amsterdam, Archea (band-cup with dancing males and females; in gallery in 2003; not previously published), Amsterdam, Schulman (Schulman, List 216, October 1979, no. 28; Spivey 1991, 209, fig. 87c), three in Basel, market (*MuM*, September 1982, no. 19; H.A. Cahn, *Kunstwerke der Antike*, Katalog 5, December 1993, no. 11; idem, Katalog 7, *Kylikes*, December 1995, no. 8), Bern, Bloch (Bloch-Diener, Kat. Antike Kunst, May 1975, no. 132), Bochum S 482 (N. Kunisch 2005, *CVA* 1, pls. 54.1-2, 57.9), Bonn, Wichert (Wichert’s Auktionen, September 1982, no. 71; previously, Christie’s Geneva, 5 May 1979, no. 54), Brisbane 63.002 (M.G. Kanowski, *Antiquities Collection, Dep. of Classical and Ancient History, University of Queensland*, Brisbane 1978, 10-11), Cambridge (Mass.), private (Sotheby’s London, 31 May 1990, no. 364), Christchurch 55/58 (Green 2009, 86-88, no. 30), Dallas 1968.3 (H. Hoffmann, *Ten Centuries that Shaped the West, Greek and Roman Art in Texas Collections*, Houston 1970, 352, fig. 167), Frankfurt, Vor β 737.1982 (J. von Freeden, *Archäologische Reihe Antikensammlung* 5, Frankfurt 1985, no. 25), Freiburg, market (Puhze, Katalog 25, 2011, no. 89), Illinois, private (Sotheby’s London, 14 July 1986, no. 389; this cup is registered three times in the BAPD as nos. 833, 6780, 16226), five times London, market (Christie’s, 26-27 October 2004, no. 37 and idem, 28 April 2004, no. 453 [previously, Christie’s Geneva, 5 May, no. 52]; Sotheby’s, 9-10 July 1984, no. 203 [previously, Puhze, Katalog 3, 1981, no. 137, and Katalog 2, 1979, no. 54], 13-14 December 1990, no. 239 and 8 December 1994, no. 121), Madison, Chazen 1981.134 (Haldenstein 1991, 8-9, figs. 5-6), Malibu, Getty 77.AE.50, 81.AE.201.18 (M. Elston, *Ancient Repairs of Greek Vases in the J. Paul Getty Museum, JPGMJournal* 18 [1990] 60, fig. 13, and not previously published), Munich, market (Müller-Feldmann Galerie, not previously published; band-cup with satyrs and maenads), 13 cups in New York, market: one from Antiquarium (*Myth and Majesty*, 1992, no. 24; the side with the rivet-holes not illustrated), four in Christie’s (12 June 2000, no. 66; 12 December 2002, no. 18; 8 June 2005, no. 79; 11 December 2009, no. 92), four in Royal-Athena Galleries (*Art of the Ancient World*

A cursory survey of the published pottery from sanctuaries in Athens (Acropolis), Aegina, Samos, Olympia, Gravisca and Pompei has not produced any evidence of ancient repairs at these sites.<sup>1504</sup> Although a systematic study of the provenances and contexts of Athenian pottery with ancient repairs has yet to be carried out,<sup>1505</sup> it can be cautiously concluded from the above results that whereas a repaired vase was not deemed appropriate for dedication to a deity, it was considered suitable for burial.<sup>1506</sup>

---

IV, September 1985, no. 54; HAY 03, idem VII.2, no. 69, February 1994, no. 44; HFD 06, January 1995, in gallery, not published; *Art of the Ancient World* XIII, Jan. 2002, 37, no. 77; the latter previously, Christie's Geneva, 5 May 1979, no. 53; Sotheby's London, 6-7 May 1982, no. 409; idem, 20 May 1985, no. 344; NfA New York, 11 December 1993, no. 73; Sotheby's New York, 14 December 1993, no. 289; idem, 12 June 2001, no. 41), three in Sotheby's (14 December 1993, no. 31; 13 June 1996, no. 61[previously, 14 December 1994, no. 57]; 17 December 1998, no. 80), Thonon, market (Numifrance, *Art Antique* 2 (1981) no. 10; previously, Sotheby's London, 9 December 1974, no. 262), twice Zurich, market (band-cup with siren between deer, Arete Galerie 1992, not previously published, and Bukowski's, Auktion 8 December 1983, no. 129); Zurich, University L 1214 (Isler 2009, 41-42, pls. IX.11, X.12-16).

<sup>1502</sup> Corinth C-72-24 (Brownlee 1989, 389, no. 121, pl. 68), Daskyleion cat. 21 (Tuna-Nörthing 1999, 27, no. 21, pl. 1.21), Klazomenai 21 (eadem 1996, 32, no. 21, pl. 2), London 1893.7-12.12 and B 407 (Smith/Pryce 1926, pls. 12.2, 17.1a-b), Tocra 1058 (Boardman/Hayes 1966, 103, pl. 78).

<sup>1503</sup> Basel, AntMus BS 421.1965 (J.-P. Descoeudres 1981, *CVA* 1, pl. 32.1-3) and idem, on loan (A: heterosexual symplegma and two masturbating youths between animals; B: swan between hens and panthers; not previously published, in 1998 exhibited in showcase 239, no. 6), Bern, private (symplegma between nude dancers and swans opposing lions; not previously published), Brussels, MusRoy 385a (F. Mayence 1926, *CVA* 1, pl. 2.8), Cambridge N 123/99 (from Naucratis; W. Lamb 1936, *CVA* 2, pl. XXI.22), *disiecta membra*: Amsterdam 14.108 and Heidelberg S 11 (Brijder 1975, 164-65, figs. 23, 25; H. Gropengiesser 1970, *CVA* 4, pl. 157.5-7), Essen, Folkwang RE 41 (Froning 1982, 147-49, no. 59), Hamburg 1917.224 (E. Brümmer, *CVA* 1, pls. 36.3, 38.3-4), Heidelberg S 26 (K. Schauenburg 1954, *CVA* 1, pl. 44.2), London B 600.33, 601.7/601.10 and 601.12 (from Naucratis; Möller 2000, 226, no. 1, *ABV* 79 and Robertson 1951a, 147, 149, no. 14, and Wachter 2003, 166, no. 113, pl. 188), Munich 9436, 9443 (Fellmann 1989, pls. 2.2, 21.1-3, 33.2-3), St. Petersburg Nf.41.633, Winchester, College 6 (J. Falconer/T. Mannack 2002, *CVA* 1, pl. 1.8-9).

<sup>1504</sup> See Graef/Langlotz; Walter-Karydi et al. 1982; Kreuzer 1998a; Burow 2000; K. Huber, *Le ceramiche attiche a figure rosse*, Gravisca 6, Bari 1999; Iacobazzi 2004; Caro 1986. Further confirmation of the theory seems to be provided by a cursory survey of a number of *CVAs* and monographs, e.g., Kerameus series and Brijder's Siana cup studies. Exceptionally, a kylix by Makron, found in the sanctuary complex in Ortaglia shows signs of an ancient repair (Peccioli, Museo Archeologico 244410; in Fortunelli/Masseria 2009, 235, 239, fig. 3).

<sup>1505</sup> R. Guy calls it 'a virtually untouched line of research', in Croissant/Rouveret 1999, 142. The same is true for a study of provenances and contexts of misfired vases. For recent literature on ancient repairs see n. 542.

<sup>1506</sup> Even if some of the Naucratis fragments with ancient repairs indeed come from a sanctuary context (cf. n. 1499), this not necessarily upsets the theory about the general absence of repaired vases in sanctuaries; it may reflect a regional deviation in the attitude towards this matter.

## CATALOGUE

The descriptions are abridged, including few references to pose, attire, etc. The usual interior decoration consisting of a reserved disk marked with one or two circles around a dot is not mentioned. The known or probable provenances are stated; the recorded or likely archaeological contexts appear between brackets. Side A is the side that is turned towards the observer when the medallion is seen upright. On a cup without medallion the best preserved or most important side is referred to as A.

Abbreviations used in the catalogue: BAPD (Beazley Archive Pottery Database), CAVI (Corpus of Attic Vase Inscriptions, January 2009 edition), D. (diameter), Df. (diameter foot), Est. (estimated), H. (height), Hb. (height bowl), Hf. (height foot), H-z. (handle-zone), I (interior), L. (maximum length), Orn. (ornaments at handles or underneath foot), P. (Painter), Prob. (probably), Rest. (restored), retr. (retrograde), W. (width).

### 1. EUCHEIROS, EUCHEIROS PAINTER, A SON OF EUCHEIROS, A PAINTER NEAR KLEITIAS, SONDRS, SONDRS PAINTER AND SOKLES, SOKLES PAINTER (nos. 1-49; pls. 1-12)

#### 1.1 EUCHEIROS, EUCHEIROS PAINTER

##### EARLY PERIOD, c. 560/55 BC

###### 1. MADRID 1969/61/1. Lip-cup.

Fig. 3; pls. 1a-b, 3a. Prov.: Medellín (funerary). H. 11.7; Hb. 6.1; Hf. 5.6; D. 18.9; W. 24.7; Df. 7.2. I: medallion (11.0). Tondo: *two opposing cocks*, tongue border with dot-bands. A: *horseman to right*. B: *bust of Zeus Dipaltos in outline*. Inscr. A: lost. B: ]N:EIMIIΠOTEPI[ Orn.: palmettes, seven leaves. Underneath foot: circles in one-three-one order. Bibl.: Almagro-Gorbea 1971, 165-79 [Medellin P.]; G.S. Korres, "ΔΙΠΛΑΤΟΣ" ΚΑΙ ΟΡΚΙΟΣ ΖΕΥΣ, *AEphem* 1972, 208-33, pl. 84; Olmos 1976, 251-64; Olmos 1977, 867-87; Schauenburg 1981, 340-41, fig. 18; Haldenstein 1982, 5, 52-54 [Eucheiros, potter]; Chamorro 1987, 200, fig. 2; P. Rouillard, *Les Grecs et la Péninsule Iberique du VIIIe au IVe siècle avant J-C*, Paris 1991, 26, pl. XVI.5; *LIMC* VIII (1997) s.v. Zeus Dipaltos (M.Tiverios) 320, no. 38; Iozzo 1998, 257, pl. LXXI.3-4; Haba Quirós 1998, 32-34; M. Torres Ortiz, *Sociedad y mundo funerario en Tartessos*, Madrid 1999, 106; Brijder 2000, 620, n. 313, 623, n. 337; Dominguez 2001, 79, fig. 76 and coverphoto; M. Torres Ortiz, *Tartessos*, Madrid 2002, 94, fig. V.5, 153; J. Gaunt, in Padgett 2003, 242-43, n. 14; Almagro-Gorbea 2007, 11, 13-14, 21-22, figs. 8-9; Heesen 2009, 120. BAPD nos.: 5523, 44465. CAVI no.: 4878.

###### 2. RHODES 10527. Lip-cup.

Figs. 5, 9, 10a; pls. 1c-d, 3b. Prov.: Yalissos (funerary). H.13; D. 19. I: medallion. Tondo: *Herakles fighting Nessos*, tongue border with dot-bands. A: *Triton swimming to right*. B: *horseman to right*. Inscr. A: ΚΑΛΟΝ:ΕΙΜΙΠΟΤΕΡΙΟΝ B: ΕΥΧΡΟΣ:ΕΠΟΙΕΣΕΝΕΜΕ Orn.: palmettes, seven red-and-black leaves.

Underneath foot: circles in one-three-one order.

Bibl.: *CIRh* III, 34-35, fig. 18; Kunze 1934, 106-7, n.1; *ABV* 162.1 [Eucheiros]; *Add<sup>2</sup>* 47; Haldenstein 1982, 5, 52-54; Lissarrague 1987, fig. 47G; Slater 1999, 155-56, fig. 7; Brijder 2000, 620, n. 313; J. Gaunt, in Padgett 2003, 342-43, n. 10; A.A. Lemos 2007, *CVA* Rhodes 1, p. 40 (where erroneously called a 'Siana cup'); Immerwahr 2007, 183; Heesen 2009, 120. BAPD no.: 310544. CAVI no.: 6909.

##### MIDDLE PERIOD, c. 555/50 BC

###### 3. LONDON B 417. Lip-cup.

Figs. 4, 6a-b; pls. 2a, 3c. Prov.: Italy (funerary?). H. 12.2; Hb. 6.7; Hf. 5.5; D. 17.2; W. 23.4; Df. 7.8. I: medallion (10.3). Tondo (7.3): *Chimaera*, tongue border. A, B: no figurework. Inscr. A: ΕΥΧΕΡΟΣ:ΕΠΟΙΕΣΕΝ (three dots as word-divider) B: ΗΟΠΓΟΤΙΜΟΗΥΙΗΥΣ Orn.: palmettes, seven red-and-black leaves, red tie. Underneath foot: circles in one-three-one order. Bibl.: Smith/Pryce 1926, pl. 11.1a-b; *ABS<sup>2</sup>* 6, n. 23 [Eucheiros]; *ABV* 162.2; Bothmer 1962, 255; *Para* 68.2; Mommsen 1975, 17, n. 55, pl. 132; Haldenstein 1982, 52, 86; *Add<sup>2</sup>* 47; Immerwahr 1990, no. 240, pl. 11. 47-48; Brijder 2000, 620, n. 313; Pécasse 2002, 94, n. 34; J. Gaunt, in Padgett 2003, 342-43, n. 14; Steiner 2007, 76-7; M. Iozzo (ed.), *The Chimaera of Arezzo*, Florence 2009, 42, fig. 35. BAPD no.: 310545. CAVI no.: 4316.

##### c. 550 BC

###### 4. KIEL B 539. Lip-cup.

Fig. 8a; pls. 2b-d, 3d. H. 12.3; Hb. 8; Hf. 4.3; D. 18.5; W. 24.6; Df. 8.2.

I: medallion. Tondo: *Herakles wrestling the Kerynitian stag*, tongue border. A: *Bellerophon attacking Chimaera*. B: *two heraldic cocks around lotus-motive*.  
 Inscr. A: XAIP[E:]KAIPIEIEY  
 B: XAIPE:KAIPIEIEY  
 Orn.: palmettes, seven red-and-black leaves, red tie.  
 Underneath foot: circles in one-three-one order.  
 Bibl.: Schauenburg 1979, 9-20, pls. 1-3; B. Freyer-Schauenburg 1988, *CVA* 1, pl. 23.1-6 [Eucheiros P.]; *LIMC* V (1990) s.v. Herakles and the Kerynitian Deer (W. Felten) 50, no. 2182; B. Schmaltz ed., *Ideai. Konturen des griechischen Menschenbildes*, Kiel 1994, 119, 190, no. 29; idem, *Exempla. Leitbilder zur antiken Kunst. Antikensammlung, Kiel*, Kiel 1996, 54-55, no. 6; Brijder 2000, 620, n. 313; Wachter 2003, 148, no. 18.  
 BAPD no.: 7846. CAVI no.: 4093.

#### LATE PERIOD, c. 550/45 BC

**5.** BERLIN F 1756. Lip-cup.  
 Figs. 7, 10b; pls. 3e-f, 4a-b. Prov.: Vulci (funerary ?).  
 D. 18.  
 I: medallion. Tondo: only a *palmette and feathers of poultry* has been preserved, tongue border. A, B: no figurework.  
 Inscr. A: EYXEPΣEΠOIEΣEN  
 B: HOPOTIMOHYIHΣ  
 Orn.: palmettes, seven red-and-black leaves, red tie.  
 Foot alien, one handle modern.  
 Bibl.: Beazley 1932, 174 [Eucheiros-Sakonides Group]; *ABV* 162.3 [Eucheiros], 171.2 [Sakonides]; Bothmer 1962, 257, n. 33; Haldenstein 1982, 52-53; Pécasse 2002, 95, n. 47; Steiner 2007, 76-7; Immerwahr 2007, 183, 190; Heesen 2009, 120, fig. 2.  
 BAPD no.: 301089. CAVI no.: 2221.

**6.** FLORENCE V 71. Lip-cup, fr.  
 Pl. 4d-e. Prov.: Chiusi (funerary ?).  
 A, B: no figurework.  
 Inscr. A: JOTIMOH[ B: XAIPEKAIPIEIE[  
 Orn.: palmettes.  
 Bibl.: *ABV* 162.4 [Eucheiros] (considered 'lost', ex Sarteano, Lunghini, then Vagnonville); Pécasse 2002, 94, n. 34; Wachter 2003, 151, no. 41; Heesen 2006, 45, no. W 41; Iozzo 2006, 128-29, pls. IX.6, X.1; Heesen 2009, 120, fig. 3.  
 BAPD no.: 310547. CAVI no.: 7464.

**7.** CORINTH C-78-65. Little-master cup, fr.  
 Pl. 4c. Prov.: Corinth, Forum Southwest (settlement).  
 H. 0.35; L. 0.3.  
 Inscr.: JOTIM[  
 Bibl.: Brownlee 1989, 362-63, 365, 384-85, no. 105, pl. 67 [a son of Ergotimos, possibly Eucheiros].  
 BAPD no.: 41668. CAVI no.: 3306.

**8.** LONDON 1900.2-14.4. Little-master cup, fr.  
 Pl. 4f. Prov.: Naucratis.  
 Inscr.: JPTOTI[  
 Bibl.: Hogarth 1898-99, pl. IV.50 a; Beazley/Payne 1929, 267, pl. XVII.20; *ABV* 163 (for the heading 'A Son of Eucheiros?' one should read: 'A Son of Ergotimos?'); Möller 2000, 232, no. 15.  
 BAPD no.: 310548. CAVI no.: 4708.

**9.** PARIS, Louvre F 83. Lip-cup.  
 Pl. 5a-b. Prov.: Etruria (funerary?). H. 12.5; D. 19; W. 25.  
 I: medallion. Tondo: *Theseus wrestling the Minotauros*, tongue border. A, B: no figurework.  
 Inscr. A, B: XAIPE:KAIPIEIEY  
 Orn.: palmettes, nine red-and-black leaves, no tie visible.  
 Bibl.: F. Pottier 1933, *CVA* 8, pls. 78.6, 79.1; Haldenstein 1982, 5 [associated with Kleitias]; Wachter 2003, 150, no. 33.  
 BAPD no.: 11274. CAVI no.: 6299.

**10.** PARIS, Louvre F 83bis. Lip-cup.  
 Pl. 5c-d. Prov.: Etruria (funerary).  
 D. 18; W. 25.  
 I: medallion. Tondo: *Theseus wrestling the Minotauros*, tongue border. A, B: no figurework.  
 Inscr. A: X[ JIPE:KAIPIEIEY  
 B: XAIPE:[ JIPIEIEY  
 Orn.: palmettes, nine red-and-black leaves, no tie visible. Foot alien, interior repainted.  
 Bibl.: F. Pottier 1933, *CVA* 8, pls. 78.7, 79.3; Haldenstein 1982 4 [associated with Kleitias]; Wachter 2003, 150, nos. 32 and 34; Heesen 2006, 45, nos. W 32 and W 34.  
 BAPD nos.: 11273, 9017860. CAVI no.: 6300.

**11.** LONDON, market. Lip-cup.  
 Pl. 6a. W. 25.1.  
 I: *homoerotic courting scene (position α)*, tongue border. A, B: no figurework.  
 Inscr. A: XAIPE:KAIPIEIEY (B: non vidi)  
 Orn.: palmettes, seven leaves.  
 Bibl.: Sotheby's London, 14-15 December 1981, no. 270 (I); Fellmann 1988, 23; Wachter 2003, 165, no. 100, pl. 186.  
 BAPD no.: 9017986 (record misreads end of inscription as -ΣY). CAVI no.: 4788.

#### PROBABLY EUCHEIROS PAINTER

**12.** PARIS, Louvre Cp 10247. Lip-cup, fr.  
 Pl. 6b.  
 Inscr.: X:AIPE:KAIPIEIE[  
 Orn.: palmettes.  
 Bibl.: Haldenstein 1982, 4 [associated with Kleitias]; Heesen 2006, 53, no. 46.



**13.** BASEL, market. Lip-cup.  
Fig. 8b; pl. 6c.  
I: *cock with lotuses*, tongue border.  
Inscr. A: XAIPEKAIΠIEIEY (B: non vidi)  
Orn.: palmettes, seven red-and-black leaves.  
Bibl.: Haldenstein 1982, 5 [associated with Kleitias];

Wachter 2003, 146, no. 4, pl. 176.  
BAPD no.: 26143. CAVI no.: 2099.

---

## 1.2 MANNER OF EUCHEIROS PAINTER

### c. 555/50 BC

**14.** ÇANDARLI no. 5. Band-cup fr.  
Fig. 12a; pl. 6e-f. Prov.: Çandarli (funerary).  
A, B: *animal frieze (stag, siren, panthers)*.  
Orn.: horizontal palmettes.  
Bibl.: Tuna-Nörling 1995, 60-62, fig. 14, no. 18, pl. 25 [Manner of P. of Athens 533].

### c. 550/45 BC

**15.** MUNICH 2133. Lip-cup.  
Fig. 12b; pl. 6d. Prov.: Vulci (funerary?). Hb. 8.65; D. 22.5.  
I: *homoerotic courting scene (position α)*, tongue border. A, B: no figurework.  
Inscr. A: XAIPEKAIΠIEIEY B: JIEY  
Orn.: horizontal palmettes.  
Bibl.: Fellmann 1988, pl. 7.1-6, Beil. 2,2;  
Vierneisel/Kaeser 1990, fig. 21.7a-b; Schnapp 1997, no. 189; Wachter 2003, 149, no. 26; Lear/Cantarella 2008, 202 no. 2.82.  
BAPD no.: 31945. CAVI no.: 5216.

**16.** KARLSRUHE B 2596. Lip-cup.  
Fig. 11; pls. 7a-b, 8c. Prov.: Bisenzio, località Palazzetta (funerary). H. 14; D. 22.  
I.: medallion. Tondo: *Potnia Theron*, tongue border.  
A: *two fighting centaurs*. B: *opposing fighting-cocks*.  
Inscr. A: XAIPEKAIΠIEIEY  
B: XAIPEKAIΠIEIEY  
Orn.: horizontal palmettes.  
Bibl.: Beazley 1932, 168, n. 11; G. Hafner 1951, *CVA* 1, pls. 10.2 and 4, 11.1 (where incorrectly stated as attributed by Beazley to Xenokles); Haldenstein 1982, 65 [Compare Xenokles]; Reusser 1993, 81, with n. 132, fig. 10; *LMC* VIII (1997) s.v. Potnia (N. Icard-

Gianolio), no. 17; Brijder 2000, 607, n. 248 [Xenokles]; Wachter 2003, 148, no. 17; Immerwahr 2007, 191.  
BAPD no.: 12507. CAVI no.: 4052.

**17.** SYRACUSE s.n. Lip-cup, fr.  
Pl. 7c. Prov.: Megara Hyblaea (settlement).  
A: *centaur, only upper half depicted*.  
Not previously published; exhibited in Museo Paolo Orsi, showcase Megara Hyblaea no. 38.

**18.** ATHENS, NM Acropolis 1576. Lip-cup, fr.  
Pl. 7d. Prov.: Athens, Acropolis (sanctuary).  
A: *centaur, only upper half depicted*.  
Bibl.: Graef/Langlotz, 168-69, pl. 82.  
BAPD no.: 32435.

**19.** HANNOVER 1972,1. Lip-cup.  
Fig. 12c-d; pl. 8a-b, d. D. 22.1; W. 30.1.  
I: medallion. Tondo: *cock with lotuses*, tongue border.  
A: *Herakles aiming bow on Nessos*. B: *siren*.  
Inscr. A, B: XAIPEKAIΠIEIEY  
Orn.: horizontal palmettes. Foot lost.  
Bibl.: Jahresbericht 1970-73 Kestner Museum, 350-51, no. 17 [K. Deppert, Near Phrynos P.]; Schauenburg 1979, 229, figs. 5-7; A. Mlasowski 2000, *CVA* 2, pl. 25.1-6; Heesen 2006, 46, no. 10.  
BAPD no.: 15486.

---

## 1.3 A SON OF EUCHEIROS

### c. 550/40 BC

**20.** VATICAN, storeroom. Lip-cup.  
Pl. 8e.  
I: medallion. Tondo: *winged male figure running to right, hare underneath*, tongue border.

Inscr. A: EYXEIPOHYIHYS B: HOE[ ]HYIHYS  
Orn.: palmettes.  
Bibl.: Beazley 1932, 179, fig. 11 [Son of Eucheiros]; Rumpf 1937, 24, no. 15 [Sakonides]; *ABV* 163; Pécasse 2002, 94, n. 35.  
BAPD no.: 310549. CAVI no.: 6960.

---

## 1.4 A PAINTER NEAR KLEITIAS

### c. 560/50 BC

**21.** VATICAN 35319 (Ast. 357). Lip-cup, fr.  
Pl. 9a. Prov.: Italy? Pres. H. 5.4; L. 5.2; Est. D. 25.  
A: *centaur*(?), depicted from the waist up.  
Bibl.: *ABV* 79.4 [Near Kleitias] and 682; Iozzo 1998,

251-62, pl. LXIX.1-2; Brijder 2000, 549, 558-59,  
585; Iozzo 2002, 136-37, no. 184, pl. LXXXIV.  
BAPD no.: 23728.

---

## 1.5 SONDRS, SONDRS PAINTER

### c. 560/55 BC

**22.** LONDON 1888.6-1.429 (B 601.6.1). Gordion  
cup Type B, fr.  
Fig. 13a. Prov.: Naucratis (sanctuary?).  
A: reserved lip, no figurework preserved.  
Inscr.: ΣΟΝΔΡΟΣ[  
Bibl.: Robertson 1951a, 147, no. 4 [Sondros]; *ABV*  
173.1; Brijder 2000, 556, no. G 10; Möller 2000, 231,  
no. 4.  
BAPD no.: 301113. CAVI no.: 4681.

**23.** LONDON 1888.6-1.431 and 432 (B 601.6.3 and  
4). Gordion cup Type B, fr.  
Fig. 13b. Prov.: Naucratis (sanctuary?).  
Inscr.: ΣΟΝ[ ]ΠΟΙΕΣΕΝ  
Bibl.: Robertson 1951a, 147, no. 5 [Sondros]; *ABV*  
173.2; Brijder 2000, 556, no. G 11; Möller 2000, 231,  
no. 5.  
BAPD no.: 301114. CAVI no.: 4683.

**24.** LONDON 1888.6-1.430 (B 601.6.2) and  
CAMBRIDGE, FitzMus N 125. Gordion cup Type B,  
fr.  
Fig. 13c; pl. 9b. Prov.: Naucratis (sanctuary?).  
I: medallion. Tondo: *bare male foot* preserved, tongue  
border with two dot-bands.  
Inscr.: ]ΟΝΔΡ[  
Bibl.: Robertson 1951a, 147, no. 6 [Sondros]; *ABV*  
173.3; Brijder 2000, 556, no. G 12; Möller 2000, 231,  
no. 6a-b.  
BAPD no.: 301115. CAVI no.: 4682.

**25.** LONDON 1888.6-1.434 (B 601.6.6) and 1948.8-  
15.9. Gordion cup Type B or little-master cup, fr.  
Prov.: Naucratis (sanctuary?).  
I: tongue border with dot-band. A: no figurework.  
Inscr.: ]ΟΝΔΡ[  
Orn: palmette.  
Bibl.: Robertson 1951a, 147, no. 7 [Sondros]; *ABV*  
173.4; Brijder 2000, 556, no. G 13; Möller 2000, 231,  
no. 7a-b.  
BAPD no.: 301116. CAVI no.: 4685.

**26.** LONDON 1888.6-1.428 (B 601.5.1). Little-  
master cup, fr.  
Prov.: Naucratis (sanctuary?).  
A: no figurework.  
Inscr.: ΣΟΝ[  
Bibl.: Robertson 1951a, 147, no. 8 [Sondros]; *ABV*  
173.5; Brijder 2000, 556, no. G 14; Möller 2000, 231,  
no. 8.  
BAPD no.: 301117. CAVI no.: 4680.

### c. 555/50 BC

**27.** GORDION SF 96-269. Gordion cup Type B.  
Figs. 13d, 14a; pl. 9c-d. Prov.: Gordion, deposit on  
the Western Citadel Mound (settlement?). H. 9.4; Hb.  
5; Hf. 4.4; D. 15.3; Df. 6.3.  
I: medallion (D. 9.9). Tondo (D. 6.2): *sphinx to right*,  
tongue border with dot-band. A, B: no figurework  
Inscr. A: ΣΟΝΔ[ ]ΟΣ[ ]ΕΠ[ ]ΕΣΕ[  
Orn.: palmettes, 11 leaves, dividing line in top of  
handle-zone. Underneath foot: circles in one-three-one  
order.  
Bibl.: DeVries 1997, 21-22 [Sondros]; Brijder 2000,  
552, drawing in fig. 114, 556-57, no. G 17; Kealhofer  
2005, 47-48, figs. 4-10, 4-11.

**28.** ROME, VG 102097. Little-master cup, fr.  
Fig. 14b. Prov.: Cerveteri? (funerary). H.3.8; L. 9.2.  
A: no figurework.  
Inscr.: ΣΟΝ[ ]:ΜΕΕΠΟΙΕΣΕ[  
Orn.: palmette, stocky leaves.  
Bibl.: Beazley 1932, 184, no. 1, fig. 15.1 [Sondros];  
*ABV* 173.6; Hannestad 1989, no. 55; Immerwahr  
1990, 52 and 158, no. 261; Brijder 2000, 556, no. G  
15.  
BAPD no.: 301118. CAVI no.: 7262.

**29.** ROME, VG 79563. Little-master cup, fr.  
Prov.: Cerveteri? (funerary?). H. 3.0; L. 6.3.  
A: no figurework.  
Inscr.: ΣΟΝΔΡΟΣ:ΜΕ[  
Bibl.: Beazley 1932, 184, no. 2 [Sondros]; *ABV*  
173.7; Hannestad 1989, no. 54; Immerwahr 1990, 52  
and 158, no. 262; Brijder 2000, 556, no. G 16.

BAPD no.: 301119. CAVI no.: 7231.

**c. 550/40 BC**

**30.** ROME, VG 79536. Little-master cup, fr.  
Prov.: Cerveteri? (funerary?). H. 1.8; L. 4.3.  
A: no figurework.  
Inscr.: ]NDROS:  
Bibl.: Hannestad 1989, no. 57 [Neandros or Sondros].  
BAPD no.: 9017727. CAVI no.: 7225.

**31.** ROME, VG 79535. Little-master cup fr.  
Prov.: Cerveteri? (funerary?). H. 2.0; L. 3.9.  
A: no figurework.  
Inscr.: ΣON[  
Orn.: palmette.

Bibl.: Hannestad 1989, no. 56.  
BAPD no.: 9017733. CAVI no.: 7224.

**32.** NAXOS 5533a-f. Lip-cup, fr.  
Pl. 9e-f. Prov.: Naxos, Aplomata, Plithos 1977 (funerary).  
I: medallion. Tondo: *centaur*, tongue border.  
Inscr. I: ]A[  
Inscr. A: ]NΔ[  
Bibl.: Bikakis 1985, 178-80, no. 256 [Sondros];  
Brijder 2000, 557, no. G 19.

**33.** GRAVISCA 74/1321. Lip-cup, fr.  
Fig. 13e. Prov.: Gravisca (sanctuary).  
Inscr.: ΣONΔ[  
Bibl.: Iacobazzi 2004, 73, no. 95 [Sondros].

---

**1.6 SOKLES, SOKLES PAINTER**

**c. 555/50 BC**

**34.** MADRID 10947. Gordion cup Type B.  
Figs. 15, 18, 19a-b; pl. 10a-c. Prov.: Vulci (funerary).  
H. 14.6; Hb. 7.7; Hf. 6.9; D. 22.7; Df. 8.2.  
I: medallion (D. 12.7). Tondo (D. 7.5): *Herakles fighting the Nemean lion*, tongue border with dot-bands. Inscr. I: HEPAKΛΕΣ. A, B: no figurework.  
Inscr. A, B: ΣΟΚΛΕΣΕΠΟΙΕΣΕΝ  
Orn.: palmettes, 10-12 red-and-black leaves, red and black tie. Underneath foot: circles in one-three-one order.  
Rivet-holes in tondo and top of stem.  
Bibl.: J. Mélida 1930, *CVA* 1, pl. 1.1 [Sokles]; *ABV* 172.1; Schauenburg 1965, 857 [Sokles P.]; *Para* 72.3; Brijder 2000, 555, n. 30.  
BAPD no.: 301109. CAVI no.: 4887.

**35.** SWITZERLAND, private. Lip-cup.  
Pl. 10d-e. H. 14.6; D. 22.8; W. 26.2.  
I: medallion. Tondo: *homoeerotic courting scene (position α); to the left a hare hanging, to the right a fox*, tongue border with dot-bands. A, B: no figurework.  
Inscr. A, B: ΣΟΚΛΕΣΕΠΟΙΕΣΕΝ  
Orn.: palmettes, 12 red-and-black leaves, red and black tie.  
Bibl.: Schauenburg 1965, 849-67, figs. 1-3 [Sokles, Sokles P.]; *Para* 72.2; Haldenstein 1982, 40-41, 50; Koch-Harnack 1983, 95, fig. 28; Keuls 1985, 278, 280, fig. 248; Fellmann 1988, 20; Schnapp 1997, no. 188; Hupperts 2000, 390, Z6; Barringer 2001, 73, fig. 31; Lear/Cantarella 2008, 198, no. 2.18.  
BAPD no.: 350505. CAVI no.: 7508.

**36.** FLORENCE 151085. Lip-cup, fr.  
Pl. 11a-b. Prov.: Etruria (funerary?). H. 11.7; Hf. 7; Df. 9.6.  
I: medallion. Tondo: *horseman*, tongue border.

A: no figurework.  
Inscr. A: ΚΛΕΣΕΠΟΙ[  
Orn.: underneath foot: circles in one-three-one order.  
Bibl.: Beazley/Payne 1929, 266 [possibly Archikles]; Beazley 1932, 184; *ABV* 187; Bothmer 1962, 255; Blatter 1968, 5, n. 16; J. Gaunt, in Padgett 2003, 342-43, n. 16; Brijder 2000, 620, n. 313.  
BAPD no.: 302456. CAVI no.: 3523.

**37.** FLORENCE 95107-95108. Little-master cup, fr.  
Prov.: Etruria.  
A: no figurework.  
Inscr.: ΣΟ and ΕΠΟ  
Not previously published.

**38.** MALIBU, Getty 86.AE.158. Lip-cup.  
Fig. 17a; pls. 11c-d, 12a. H. 11.2; Hb. 6.3; Hf. 4.9; D. 17.7; W. 24.6.  
I: medallion (D. 9.55). Tondo (D. 6.7): *winged, nude youth running*, tongue border. A, B: no figurework.  
Inscr. A: ΣΟΚΛΕΣ[ ]ΟΙ[ ]ΣΕΝ  
B: ΣΟΚΛΕΣΕΠΟΙΕΣΕΝ  
Orn.: underneath foot: circles in one-three-one order.  
Bibl.: Blatter 1968, 5, n. 12 [D. von Bothmer, Sokles]; Clark 1990, pls. 89.3, 90, 91.1 [Sokles P.]; Brijder 2000, 620, n. 313; Clark 2009, 97, table 2.  
BAPD no.: 41922. CAVI no.: 5001.

**39.** ROME, Antiquarium. Gordion cup Type B, fr.  
Prov.: Rome, Forum Boarium (sanctuary). Est. D. 19.0.  
I: *sphinx* (?), tongue border. Imitation inscription.  
A, B: no figurework, dividing line in handle-zone.  
Inscr. A: ]ΕΣΕΠΟΙΕΣΕΝ.  
Orn.: palmettes. Underneath foot: circles in one-three-one order.  
Bibl.: Paribeni 1960, 116-17, no. 34, pl. VII [Archikles]; Gjerstad 1960, 440, fig. 176.12 [Sokles]; Gjerstad 1966, fig. 166.1-2; *Enea nel Lazio* 1981,

126-27, C7; Brijder 2000, 557, no. G 21 [Sokles (?)].  
BAPD no.: 4433. CAVI no.: 7817.

**c. 550/45 BC**

**40. SAINT-PIERRE-LES-MARTIGUES.** Lip-cup, fr.

Prov.: Saint-Pierre-Lès-Martigues (settlement).

A, B: no figurework.

Inscr. A: Σ[ ]ΚΛΕΣ[ ]ΠΙΟ[ ]Σ[ ] B: ]Α[

Bibl.: Campenon 1999, 389, fig. 6 [Sokles or Xenokles or Megakles or Anakles].

BAPD no.: 45621.

**41. PARIS, Louvre Cp 10275.** Little-master cup, fr.

A: no figurework.

Inscr.: ΟΚΛΕ[ ]ΕΠΙ

Bibl.: *ABV* 186 [Xenokles?].

BAPD no.: 302453. CAVI no.: 6575.

**42. PARIS, Louvre Cp 10259.** Little-master cup, fr.

Inscr.: ]ΕΠΙΟΙΕΣ[

Bibl.: *ABV* 187.3.

BAPD no.: 302459. CAVI no.: 6572.

**43. BRUSSELS, Theodor.** Lip-cup.

Pl. 12b-c. H. 9.1; Hb. 5; Hf. 4.1; D. 14.1; W. 19; Df.: 6.

I: medallion (D. 8.4). Tondo (D. 4.9): *siren*, tongue border. A, B: no figurework.

Inscr. A, B: ΣΟΚΛΕΣΕΠΙΟΙΕΣΕΝ

Orn.: palmettes, eight to ten black leaves, no tie.

Four rivet-holes in tondo; foot reattached.

Not previously published.

**c. 545/35**

**44. OXFORD 1929.498.** Band-cup.

Figs. 16, 17b, 19c-d; pl. 12d. Prov.: Greece. H. 11; Hb. 6.6; Hf. 4.4; D. 16.3; W. 22.5; Df. 7.6.

A, B: no figurework.

Inscr. A: ΣΟΚΛΕΣΕΠΙΟΙΕΣΕΝ

B: ΣΟΚΛΕΣΕΠΙΟΙΕΣΕ[

Orn.: palmettes, nine black leaves, no tie.

Bibl.: *ABV* 173.2 [Sokles]; Schauenburg 1965, 857;

Blatter 1968, 5, fig. 6; *Para* 72; Fellmann 1988, 20;

*Add*<sup>2</sup> 49; Haldenstein 1982, 49-50.

BAPD no.: 301110. CAVI no.: 5974.

**45. TARANTO 20910.** Band-cup.

Prov.: Taranto, Via Pitagora (funerary).

A, B: no figurework.

Inscr. A: ]ΚΛΕΣΕ[ B: non vidi.

Orn.: palmettes.

Bibl.: Pelagatti 1955/56, 35, fig. 35 [Sokles]; *ABV* 173.3; Neeft 1994, 208.

BAPD no.: 301111. CAVI no.: 7589.

**46. BERLIN F 1781.** Band-cup, fr.

Pl. 12e. H. 5; L. 6.

A: no figurework.

Inscr.: ΣΟΚΛΕΣΕΠΙ

Bibl.: *ABV* 173.4 [Sokles]; Haldenstein 1982, 50; *Add*<sup>2</sup> 49.

BAPD no.: 301112. CAVI no.: 2241.

**47. ANKARA, University E.108/107.** Band-cup, fr.

Prov.: Daskyleion (settlement).

H. 3.4; L. 4.

A: no figurework.

Inscr.: ΣΟΚΛ[

Orn.: palmette, black leaves

Bibl.: Gökay 1999, 3, 37, pl. 5 no. 47 [Sokles]; Tuna-Nörling 1999, 15.

BAPD no.: 9015915.

**48. ROME, VG 1020100.** Band-cup, fr.

Prov.: Cerveteri? (funerary?).

H. 10.1; L. 10.5; rest. D. 15.

A: no figurework.

Inscr.: ΛΕΣΕΠΙΟΙΕ[

Orn.: palmette, eight black leaves, incised tie.

Bibl.: Hannestad 1989, no. 104 [prob. Sokles];

Johnston 1992, 216 [Xenokles].

BAPD no.: 9017700. CAVI no.: 7263.

**49. BOLLIGEN, Blatter.** Little-master cup, fr.

Pl. 12f. Prov.: Cerveteri (funerary?). H. 3; L. 5.8.

A: no figurework.

Inscr.: ΣΟΚΛΕΣΕ

Bibl.: Blatter 1968, fig. 4 [Sokles]; *Add*<sup>2</sup> 402.

BAPD no.: 373. CAVI no.: 5838.

---

## **2. XENOKLES, XENOKLES PAINTER, MULE PAINTER, PAINTER OF THE DEEPDENE CUP, POTTER/PAINTER OF LONDON B 425 (nos. 50-92; pls. 13-27)**

### **2.1 XENOKLES, XENOKLES PAINTER**

*Cups with figurework*

#### **EARLY PERIOD, c. 555/50 BC**

**50. BALTIMORE, WAM 48.2097.** Lip-cup, fr.

Pl. 13a-c.

I: medallion. Tondo: *leaping panther*, ring border. A, B: lost.  
 Inscr. A: ]NOKΛΕΣ:ΕΠΟΙΕ[  
 B: ΧΣΕΝΟΚΛΕΣ[ ]ΕΣΕΝ  
 Orn.: palmettes, nine red-and-black leaves, red tie.  
 Bibl.: Amyx 1962, 229-32, pl. 58.2 [Xenokles, but not Xenokles P.]; *Para* 77 [Xenokles P.]; Blatter 1981, 68-69, pl. 11.5-7; Haldenstein 1982, 63; *Add*<sup>2</sup> 51; Brijder 2000, 620, n. 313.  
 BAPD no.: 350740. CAVI no.: 1952.

**51. BOLLIGEN**, Blatter RB 12. Lip-cup, fr.  
 Pl. 13d-e. Prov.: Etruria. Pres. H. 8.6.  
 I: medallion (D. 7.6). Tondo: *girl-cock*, ring border.  
 A, B: no figurework.  
 Inscr. A: ]ΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
 Orn.: palmettes, nine leaves.  
 Bibl.: Blatter 1981, 68-69, pl. 11.3-4 [Xenokles, Xenokles P.]; *Add*<sup>2</sup> 402.  
 BAPD no.: 7380. CAVI no.: 2520.

#### MIDDLE PERIOD, c. 550/45 BC

**52. ORVIETO**, Faina 148. Lip-cup.  
 Pl. 14a. Prov.: Orvieto, necr. Crocifisso del Tufo, tomb 9 (funerary). H. 8.3; D. 12.6.  
 A: *three sphinxes*. B: *three swans*.  
 Inscr. A: ΧΣΕΝΟΚΛΕΣ:[ ]ΠΟΙΕΣΕΝ  
 B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕ[  
 Orn.: palmettes.  
 Bibl.: Bizzarri 1962, 33, 73-74, no. 148, pl. Va [Xenokles, Xenokles P.]; *Para* 77; Haldenstein 1982, 63.  
 BAPD no.: 350738. CAVI no.: 5798.

**53. MISSISSIPPI** 1977.3.241. Lip-cup.  
 Pl. 14b-d. Prov.: Chiusi (funerary). H. 9 (foot broken off and reattached); D. 14.5; W. 20.  
 I: medallion. Tondo (D. 6.5): *nude youth riding hippalektryon*, ring border. A: *siren between swans*. B: *swan between sirens*.  
 Inscr. A: ]ΚΛΕΣ:ΕΠΟΙΕΣΕΝ B: ]ΟΙΕ[  
 Orn.: palmettes, incised tie.  
 Bibl.: D.M. Robinson 1934, *CVA* Robinson coll. 1, pl. 21.2a-c [Xenokles]; *ABV* 184.2 [Xenokles P.]; Grinten 1966, fig. 14; *Para* 76.2; Haldenstein 1982, 66, 77; *Add*<sup>2</sup> 51; *LIMC* V (1990) s.v. Hippalektryon (D. Williams) 430, no. 55; Iozzo 2006, 129.  
 BAPD no.: 302433. CAVI no.: 5099.

#### LATE PERIOD, c. 545/40 BC

**54. BERLIN** F 1770. Lip-cup.  
 Pl. 15a-c. Prov.: Cerveteri (funerary). H. 9.3; Hb. 5; Hf. 4.3; D. 14; W. 18.8.  
 I: medallion (D. 8.9). Tondo (D. 6.2): *nude youth riding hippalektryon*, looking round, tongue border. A: *swan between sirens*. B: *grazing deer between panthers*.

Inscr. A, B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
 Orn.: palmettes, eight to nine black leaves, no tie.  
 Bibl.: F.W.E. Gerhard 1840-58, *Auserlesene griechische Vasenbilder*, pl. 1.5-6 [Xenokles]; *ABV* 184.3; Haldenstein 1982, 64; Heilmeyer 1988, 66-67, no. 11; *Add*<sup>2</sup> 51; Hofstetter 1990, 96, no. A 105; *LIMC* V (1990) s.v. Hippalektryon (D. Williams) 430, no. 57.  
 BAPD no.: 302434. CAVI no.: 2233.

**55. BOSTON** 98.921. Lip-cup.  
 Pl. 15d-e. Prov.: prob. Orvieto (funerary). H. 9.1; Hb. 4.5; Hf. 4.6; D. 13.2.  
 I: medallion (D. 6.4). Tondo (D. 5.7): *nude youth on horse-protome*, ring border. Inscr. I: ΟΡΙΠΟΣ (retr.). A, B: no figurework.  
 Inscr. A, B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
 Orn.: palmettes, nine red-and-black leaves, red tie.  
 Bibl.: Hoppin 1924, 418 [Xenokles]; *ABV* 184.4 [Xenokles P.]; True 1978, pls. 96.3-4, 97.2; Wójcik 1989, 86; *Add*<sup>2</sup> 51.  
 BAPD no.: 302435. CAVI no.: 2667.

**56. BOSTON** 95.18. Lip-cup.  
 Figs. 20, 25a-b; pls. 16a-b, 17a. Prov.: Cerveteri (funerary?). H. 10.4; Hb. 6; Hf. 5; D. 15; W. 20.2.  
 I: medallion (D. 9.4). Tondo (D. 6.6): *seated sphinx, a lotus bud underneath*, tongue border. A: *two fighting centaurs*. B: *panther to right, grazing deer to left*.  
 Inscr. A, B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
 Orn.: palmettes, nine to ten black leaves, no tie visible.  
 Bibl.: Hoppin 1924, 417 [Xenokles]; *ABV* 184.1 [Xenokles, Xenokles P.]; *Para* 76; True 1978, pls. 96.1-2, 97.1; Haldenstein 1982, 64; *Add*<sup>2</sup> 51; Koch-Harnack 1989, 39-40, fig. 21; *LIMC* VIII (1997) s.v. Kentauroi et Kentaurides (M. Leventopolou) 679, no. 85.  
 BAPD no.: 302432. CAVI no.: 2622.

**57. ROME**, VG 106153. Lip-cup.  
 Figs. 22, 25c-d; pls. 16c-d, 17b. Prov.: Cerveteri, necr. di Monte Abatone (funerary). H. 11; D. 14.9; W. 20.1.  
 I: medallion. Tondo: *frontal siren, looking to left, two lotus buds underneath*, tongue border. A: *bull between two lions*. B: probably the same, only hind-part of left lion preserved.  
 Inscr. A: ΧΣΕΝΟΚ:ΕΠΟΙΕΣ[ B: ]ΕΠΟΙΕΣΕΝ  
 Orn.: palmettes, 11 leaves, red tie.  
 Bibl.: Moretti 1963, 114 (the interior figure mistakenly described as sphinx).  
 BAPD no.: 302564 (mixed up record). CAVI no.: 7063.

**58. NORTHAMPTON** (Mass.) 2004:20-22. Lip-cup.  
 Pl. 17c-d. Pres. H. 9.2; D. 12.1; W. 18.1.  
 A: *panther*. B: *grazing deer*.  
 Inscr. A, B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
 Orn.: palmettes, nine black leaves, red tie.

Bibl.: *Hesperia Art Bulletin* XV, no. 90 [Xenokles]; Amyx 1962, 230-32 [Xenokles P.]; *Para* 77; Haldenstein 1982, 63.  
BAPD no.: 350739. CAVI no.: 6822.

**59. SEATTLE, SAM 59.100.** Lip-cup.  
Fig. 25e; pl. 18a-c. H. 10.4; W. 20.7.  
I: medallion. Tondo: *pair of cock and hen, lotus bud*, tongue border. A: *bull*. B: *grazing stag*.  
Inscr. A, B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
Orn.: palmettes, 11 leaves, red tie (at least once also incised).  
Bibl.: Amyx 1962, 229-32, pls. 57.1-3, 58.5 [Xenokles, Xenokles P.]; *Para* 76; Haldenstein 1982, 65; L.J. Bliquez, *Classical Vases and Containers in the collection of the Seattle Art Museum*, Seattle 1985, cover; Koch-Harnack 1989, 38-39, fig. 18.  
BAPD no.: 350731. CAVI no.: 7472.

**60. ORVIETO, MUSEO DEL DUOMO sine no.** Lip-cup, fr. Non vidi.  
Prov.: Orvieto, necr. Crocifisso del Tufo (funerary).  
A: *swan between sirens* (only upper part of of left siren and wing of swan preserved).  
Inscr.: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕ[  
Bibl.: Beazley 1932, 184 [Xenokles]; *ABV* 185.1 [signature by Xenokles P.]; Wójcik 1989, 86.  
BAPD no.: 302439. CAVI no.: 5797.

**61. ORVIETO, Museo del Duomo 92.** Lip-cup, fr. Non vidi.  
Prov.: Orvieto, necr. Crocifisso del Tufo (funerary).  
I: medallion, only lines of border preserved.<sup>1507</sup>  
Inscr.: ]ΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
Bibl.: Beazley 1932, 184 [Xenokles]; *ABV* 185.2 [signature by Xenokles P.]; Wójcik 1989, 86.  
BAPD no.: 302440. CAVI no.: 5802.

**62. BOLLIGEN, Blatter RB 135.** Lip-cup, fr. Pl. 18d. Prov.: Cerveteri (?).  
I: medallion, part of tongue border preserved.  
Inscr.: ΧΣΕΝΟΚΛΕ[  
Orn.: palmette, nine leaves, incised tie.  
Bibl.: Blatter 1988, 57, figs. 1-2 [Xenokles, Xenokles P.]

*Cups without figurework*

#### MIDDLE AND LATE PERIODS, c. 550/40 BC

**63. ORVIETO, Faina 2616 (90).** Lip-cup.  
Prov.: Orvieto, necr. Crocifisso del Tufo, tomb 187 (funerary). H. 9.8; Hb. 5.2; Hf. 4.6; D. 14; W. 19.6.  
Inscr. A.: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
B: ]ΚΛΕΣ:ΕΠΟΙΕΣΕΝ

<sup>1507</sup> It remains unclear whether these lines belong to a ring- or a tongue border.

Orn.: palmettes, nine red-and-black leaves, red tie.  
Bibl.: Hoppin 1924, 425 [Xenokles]; *ABV* 185.1 [signature by Xenokles P.]; L. Borelli 1969, *CVA* 1, pl. 1.3-5; Wójcik 1989, 86-87, no. 16, figs. 16.1-3; *Add<sup>2</sup>* 51.  
BAPD no.: 301442. CAVI no.: 5824.

**64. ORVIETO, Faina 2618 (91).** Lip-cup.  
Prov.: Orvieto, necr. Crocifisso del Tufo, tomb 189 (funerary). Pres. H. 4.8; D. 12.1.  
Inscr. A: ΧΣΕΝΟ[ ]ΕΣ:Ε[ ]ΕΣΕΝ B: ΧΣΕΝΟ[  
Orn.: palmettes, nine red-and-black leaves, red tie.  
Bibl.: Hoppin 1924, 426 [Xenokles]; *ABV* 185.2 [signature by Xenokles P.]; L. Borelli 1969, *CVA* 1, pl. 2.1-3; Wójcik 1989, 87-88, no. 17, figs. 17.1-2; *Add<sup>2</sup>* 51.  
BAPD no.: 302443. CAVI no.: 5825.

**65. ORVIETO, Faina 2816, 3437.** Lip-cup, fr. Prov.: Orvieto, necr. Crocifisso del Tufo (funerary).  
Pres. H. 3.5; L. 5.1.  
Inscr.: ]ΕΝ.  
Orn.: palmette, nine red-and-black leaves, red tie.  
Bibl.: Wójcik 1989, 88, no. 18, fig. 18 [Recalls Xenokles P.].

**66. NEW YORK 06.1021.155.** Lip-cup.  
Fig. 24; pl. 18e. Prov.: Orvieto (funerary?). H. 9.5; Hb. 5.2; Hf. 4.3; D. 14.4; W. 19.8.  
Inscr. A: ΧΣΕ[ ]Σ:ΕΠΟΙΕΣΕ B: ΧΕΣΝΟΙΕΣΕΠΟ  
Orn.: palmettes, nine red-and-black leaves, red tie.  
Rivet-hole below first letters on side A.  
Bibl.: Hoppin 1924, 424 [Xenokles]; Richter 1953, pls. XI.14a-d, XXXVIII; *ABV* 185.3 [signature by Xenokles P.]; Immerwahr 1990, no. 275, pl. 12.52; Immerwahr 2006, 139, n. 16, 167; Immerwahr 2007, 182.  
BAPD no.: 302444. CAVI no.: 5547.

**67. VIENNA 3670.** Lip-cup.  
Pl. 19a-b. Prov.: Cerveteri (funerary?). H. 10; Hb. 5.5; Hf. 4.5; D. 14.8; W. 20.5.  
Inscr. A: ΧΣΕΝΟΚΛΕΣ B: ΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine red-and-black leaves, red tie.  
Bibl.: Hoppin 1924, 429 [Xenokles]; *ABV* 185.4 [signature by Xenokles P.].  
BAPD no.: 302445. CAVI no.: 7947.

**68. BASEL, AntMus HESS 101.** Lip-cup.  
Pl. 19c-d. Prov.: Vulci (funerary?). H. 9.6; D. 13.3; W. 18.6; Df. 6.8.  
Inscr. A, B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine red-and-black leaves, red tie.  
Bibl.: Blatter 1968, 2, fig. 2 [Xenokles]; Haldenstein 1982, 63; Blatter 1988, 57, fig. 4; *Add<sup>2</sup>* 402; Slehoferova 2009, pls. 39.5-6, 43.6, 50.5-8.  
BAPD no.: 2472. CAVI no.: 2082.

**69. MALIBU, Getty 76.AE.53.1(-2).** Lip-cup.

Fig. 21; pl. 20a-b. Pres. H. 4.7; D. 12.8.  
Inscr. A, B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine red-and-black leaves.  
Bibl.: Frel 1977, 75, n. 24, no. 11 [Xenokles] (no. 12 is the preserved foot, inv. no. 76.AE.53.2, but this might not belong); Heesen 1996, 126, n. 5.

**70.** MALIBU, Getty 82.AE.40.52. Lip-cup, fr.  
Pl. 20c.  
Inscr.: ΧΣΕΝΟ (sigma - epsilon melted together).  
Bibl.: Heesen 1996, 126, n. 5 [Xenokles, Xenokles P.].

**71.** AMSTERDAM, private. Lip-cup, fr.  
Pl. 20d. H. 2; L. 3.1.  
Inscr.: ]ΣΕΝΟΚΛΕ[  
Not previously published.

**72.** PARIS, Louvre Cp 10276. Little-master cup, fr.  
Pl. 20e.  
Inscr.: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣ[  
Orn.: palmettes.  
Bibl.: *ABV* 185.5 [Xenokles, Xenokles P.].  
BAPD no.: 302446. CAVI no.: 6576.

**73.** BASEL, University. Little-master cup, fr.  
Pl. 20f.  
Inscr.: ΧΣΕΝΟΚ[  
Orn.: palmette.  
Bibl.: Amyx 1962, 231 [Xenokles, Xenokles P.]; Blatter 1968, 2, fig. 3; *Para* 77; Haldenstein 1982, 64; Blatter 1988, 57; *Add*<sup>2</sup> 402.  
BAPD nos.: 2471, 350741. CAVI no.: 2037.

**74.** ROME, VG 50696. Band-cup.  
Pl. 21a-b. Prov.: Etruria (funerary?). H. 9.7; D. 14.2.  
Inscr. A, B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine red-and-black leaves, red tie.  
Bibl.: Hoppin 1924, 428, no. 12*bis* [Xenokles]; Mingazzini 1930, no. 592, pl. XCII.1; *ABV* 185.6 [signature by Xenokles P.].  
BAPD no.: 302447. CAVI no.: 7208.

**75.** PARIS, Louvre F 89. Band-cup.  
Prov.: Cerveteri (funerary?). D. 13.4; W. 19.  
Inscr. A, B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine red-and-black leaves, red tie.  
Bibl.: Hoppin 1924, 428, no. 12 [Xenokles]; Plautine 1938, pl. 85.9-11; *ABV* 186.7 [signature by Xenokles P.].  
BAPD no.: 302448. CAVI no.: 6305.

**76.** MUNICH 2187. Band-cup.  
Prov.: Vulci (funerary). H. 11.7; Hb. 6.6; Hf. 5.1; D. 16.2; W. 22.8.  
Inscr. A, B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine red-and-black leaves, red tie.  
Bibl.: Hoppin 422 [Xenokles]; *ABV* 186.8 [signature by Xenokles P.]; Haldenstein 1982, 422; Fellmann

1989, pl. 1.6-10, Beil. 1,2.  
BAPD no.: 302449. CAVI no.: 5239.

**77.** BRUSSELS, Theodor. Band-cup.  
Fig. 2. H. 9.4; Hb. 5.1; Hf. 4.3; D. 13.7; W. 19.  
I: solid black.  
Inscr. A, B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine red-and-black leaves, red tie.  
Bibl.: Heesen 1996, 124-26, no. 28 [Xenokles, Xenokles P.].  
BAPD no.: 19875.

**78.** ORVIETO, Faina 2807/3436/3438. Band-cup, fr.  
Prov.: Orvieto (funerary). H. 5.5; L. 6.5.  
Inscr. A: ΕΣ:ΕΠΟΙΕΣΕΝ.  
Bibl.: Wójcik 1989, 88, no. 19, fig. 19 [Xenokles].

**79.** FLORENCE, A. Grazzini Becchi. Band-cup.  
Pl. 21c-d. Prov.: Etruria? H. 9.8; D. 14.  
Inscr. A: Χ[ ]ΕΣ:ΕΠΟΙΕΣΕ[ B: ΧΣΕΝΟ[ ]ΙΕΣΕΝ  
Orn.: palmettes, eight leaves.  
Bibl.: Iozzo 2002, 139, n. 2 [Xenokles].

**80.** NAPLES RC 114 (86315). Band-cup.  
Figs. 23, 26; pl. 22a-b. Prov.: Cumae (funerary?). H. 10; D. 14.  
Inscr. A: ΣΧΕΝΟΚΛΕΣΕΠΟΙΕΣΕΝ  
B: ΧΣ[ ]ΕΣΕΠ[ ]ΕΣΕΝ  
Orn.: palmettes, five red-and-black leaves, incised tie.  
Bibl.: Hoppin 1924, 423 [Xenokles]; *ABV* 186.11 [signature by Xenokles P.].  
BAPD no.: 302452. CAVI no.: 5485.

**81.** BERLIN F 1778. Band-cup.  
Fig. 27a; pl. 22c-d. H. 9.2; Hb. 5.2; Hf. 4; D. 13.5; W. 19.  
Inscr. A: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΚΛΕΣΕΝ  
Orn.: palmettes, five red-and-black leaves, red tie.  
Glazed fillet at top of stem probably modern.  
Bibl.: Hoppin 1924, 415 [Xenokles]; *ABV* 186.10 [signature by Xenokles P.]; Heilmeyer 1988, 66-67, no. 12; *Add*<sup>2</sup> 51; Immerwahr 2007, 160.  
BAPD no.: 302451. CAVI no.: 2238.

**82.** LONDON, market. Lip-cup.  
Pl. 23a. H. 13.2; W. 19.7.  
Inscr. A, B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
Orn.: palmettes, five red-and-black leaves, red tie.  
Bibl.: Christie's London, 13-14 December 1983, no. 327 [Xenokles]; Heesen 1996, 126, n. 5.  
BAPD no.: 8520. CAVI no.: 4773.

**83.** NEW YORK, market. Lip-cup.  
Fig. 27b-c; pl. 23b. Prov.: Italy? H. 8.9; D. 14; W. 19.1.  
Inscr. A, B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ  
Orn.: palmettes, five red-and-black leaves, red tie.  
Bibl.: Sotheby's London, 10-11 December 1984, no.

489 (signature described as 'nonsense inscription'); Charles Ede Ltd. London, *Pottery of Athens XI*, September 1989, no. 22 [Xenokles]; Heesen 1996,

126, n. 5; Christie's New York, 16 June 2006, no. 95. BAPD no.: 9018014. CAVI no.: 4797.

---

## 2.2 XENOKLES, MULE PAINTER

### c. 555/50 BC

**84.** CAMBRIDGE, FitzMus GR 46-1864. Lip-cup. Figs. 28-29; pls. 23c, 24a-b. Prov.: Vulci (funerary). H. 9.7; Hb. 5.3; Hf. 4.4; D. 14.5; Df. 7. I: medallion (D. 7.5). Tondo (D. 6.6): *youth on horse galloping to right, a hare underneath*, ring border. A: *panther, panther and lion attacking bull, lion*. B: *bulls and cows, one cow's head frontal*. Inscr. A: XAIPE:KAIEIEY B: XAIPE:K[ ]IEY Orn.: palmettes, nine red-and-black leaves, red tie. Parts of both handles and disk of foot restored. Bibl.: W. Lamb 1930, *CVA* 1, pl. 20.1a-c; Grinten 1966, fig. 28; Schauenburg 1974, 205ff., figs. 11-13 [Mule P.]; Haldenstein 1982, 64-65; Marzi Costagli 1981, 21, n. 19; Schnapp 1997, 221, no. 92; Hofsten 1997, 90-91, Ab 27, pl. 19.14; Wachter 2003, 147, no. 9; Immerwahr 2007, 193.

BAPD nos.: 773, 2854. CAVI no. 3019.

**85.** KIEL, private. Lip-cup. Fig. 30a-b; pls. 23d, 24c-d. H. 10.2; D. 14.6; W. 20.1. I: medallion. Tondo: *siren on stem with three hanging palmettes*, ring border. A: *grazing deer between panthers between grazing goats*. B: *grazing mule between panthers between grazing deer*. Inscr. A, B: XAIPE:KAIEIEY Orn.: palmettes, nine red-and-black leaves, no tie visible. Bibl.: Schauenburg 1974, 198ff., figs. 1-3 [Mule P.]; Hornbostel 1977, 266-67, no. 238; *LIMC* V (1990) s.v. Herakles and the Kerynitian Deer (W. Felten) 50, no. 2182; Hofstetter 1990, 96-97, no. A 106, pl. 14,1; Wachter 2003, 148, no. 14; Heesen 2006, 45, no. W 14; Immerwahr 2007, 193. BAPD no.: 774. CAVI no.: 3804.

---

## 2.3 PAINTER OF THE DEEPDENE CUP

### c. 555/50 BC

**86.** Once DEEPDENE, Hope. Lip-cup. Pl. 25a-b. Prov.: Vulci (funerary). I: medallion. Tondo: *Hermes and three nymphs or goddesses (judgment of Paris?)*, ring border. A: *Achilleus pursuing Troilus and fleeing Polyxena*. Inscr. above shield: AXIAEYΣ. B: *goddess (?) to right, Herakles leading Kerberos to right, Hermes leading the way*. Inscr. A, B: ΚΞΕΝΟΚΛΕΣΕΠΟΙΕΣΕΝ Orn.: sphinxes. Bibl.: Hoppin 1924, 430-31 [Xenokles]; *ABV* 184-85;

*Para* 76; Peschlow-Bindokat 1972, 145, no. V 32; Felten 1975, figs. 1-2; *LIMC* I (1981) s.v. Achilleus (A. Kossatz-Deissmann) 84, no. 329; G. Haas, *Die Syrinx in der griechischen Bildkunst*, Vienna 1985, fig. 9; *Add*<sup>2</sup> 51; *LIMC* V (1990) s.v. Herakles and Kerberos (W. Smallwood) 91, no. 2606; *LIMC* VI (1992) s.v. Kerberos (S. Woodford/J. Spier) 26, no. 22; *LIMC* VIII (1997) s.v. Persephone (G. Güntner) 971, no. 269; Grabow 1998, no. 189, pl. 32; Brijder 2000, 588, n. 158, 670, n. 579. BAPD no.: 302438. CAVI no.: 3346.

---

## 2.4 POTTER AND PAINTER OF LONDON B 425

### c. 550 BC

**87.** LONDON B 425. Lip-cup. Figs. 33a, 34a-b; pls. 25c-e, 26a-b. Prov.: Vulci (funerary). Pres. H. 7.5 (foot lost); D. 21.8; W. 28.6. I: medallion (D. 10.2). Tondo (D. 6.5): *winged goddess running to right*, tongue border. A: *Hades, Poseidon and Zeus between winged horses*. B: *Demeter, Hermes, Persephone and Dionysos, vine-*

*branch*.

Inscr. A, B: ΧΞΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ Orn.: palmettes, nine leaves, incised red tie. Bibl.: Smith/Pryce 1926, pl. 13.1a-c [Xenokles]; *ABV* 184 [Xenokles P.]; *Para* 76; Peschlow-Bindokat 1972, 145; Marzi Costagli 1981, 21, n. 19; Haldenstein 1982, 26, 64; D. Hamdorf, *Dionysos, Bacchus, Kult und Wandlungen des Weingottes*, Munich 1986, 83, pl. 45; *LIMC* IV (1988) s.v. Hades (R. Lindner) 372, no. 14; *Add*<sup>2</sup>



51; Shapiro 1989, 88 and 92; Schefold 1993, 222, fig. 230; Hedreen 1992, 100, n. 143; Isler-Kerényi 2006, fig. 99.  
BAPD no.: 302436. CAVI no.: 4324.

### c. 550/40 BC

#### 88. FLORENCE 76362. Lip-cup.

Figs. 31, 34c-d; pl. 26c-e. Prov.: Tarquinia (funerary). H. 12.8; Hb. 6.6; Hf. 6.2; D. 20; W. 26.5.

A, B: *hen to left between two fighting-cocks*.

Inscr. A: ΧΣΕΝΟΚΛΕΕΣ:ΕΠΟΙΕΣΕΝ:

B: ]ΕΝΟΚΛΕΕΣ:ΕΠΟΙΕΣΕ[

Orn.: palmettes, five red-and-black leaves, incised tie.

Bibl.: *ABV* 185 [Xenokles, hardly by Xenokles P.]; Masseria 2009, 339.

BAPD no.: 302441. CAVI no.: 3600.

#### 89. BASEL, market. Lip-cup.

Fig. 33b; pls. 26f, 27a. H. 14; D. 20.2; W. 26.8.

I: medallion. Tondo: *siren to right*, tongue border.

A, B: no figurework.

Inscr. A, B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ:

Orn.: palmettes, five red-and-black leaves.

Bibl.: *MuM*, May 1967, no. 130; Blatter 1968, 4, fig. 5; *Para* 77; *Add*<sup>2</sup> 51.

BAPD no.: 350742. CAVI no.: 2113.

#### 90. VATICAN 35035 (Astarita 84). Band-cup.

Pl. 27b. Prov.: Italy (funerary?). H. 15.7; Hb. 8.7; Hf. 7; D. 22; W. 30.7.

A, B: no figurework.

Inscr. A: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ:

B: ΧΣΕΝΟΚΛΕ[ ]:ΕΠΟΙΕ[

Orn.: palmettes, 11 leaves, central leaf red, red tie. Rivet-holes in top of stem.

Bibl.: *ABV* 688 [Xenokles, signature by Xenokles P.]; *Para* 76; Iozzo 2002, 153-54, no. 207, pls. XCV-XCVI.

BAPD no.: 306565. CAVI no.: 7034.

#### 91. JERUSALEM, Bible Lands Museum 4773 (ex BOSTON 99.529). Band-cup.

Figs. 32, 34e-f; pl. 27c. Prov.: Italy. H. 14.2; Hb. 7.8; Hf. 6.4; D. 20.2; W. 28.6.

A, B: no figurework.

Inscr. A: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ:

B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ

Orn.: palmettes, 13-15 red-and-black leaves, one single and two double ties.

Bibl.: *ABV* 186.9 [Xenokles, signature by Xenokles P.]; True 1978, pl. 97.3-5; Haldenstein 1982, 64-66; *Add*<sup>2</sup> 51; Sotheby's New York, 8 December 2000, no. 74; Bernheimer 2001, 52, no. 59.

BAPD no.: 302450. CAVI no.: 2682.

#### 92. MILAN 11063. Band-cup.

Pl. 27d. Prov.: Etruria? (funerary?). H. 15.5; D. 21.8.

A, B: no figurework.

Inscr. A, B: ΧΣΕΝΟΚΛΕΣ:ΕΠΟΙΕΣΕΝ

Orn.: palmettes, 11 red-and-black leaves.

Bibl.: Asta Geri (sine date), no. 55; Facchini 1977, 66, pl. XLVI [Xenokles].

## 3. PHRYNOS, PHRYNOS PAINTER, TORGIANO PAINTER (nos. 93-105; pls. 28-31)

### 3.1 PHRYNOS, PHRYNOS PAINTER

#### c. 560/50 BC

#### 93. LONDON 1948.8-15.13. Gordion cup or little-master cup, fr.

Pl. 28a. Prov.: Naucratis.

I: *returning hunter*.

Bibl.: Beazley/Payne 1929, 267, no. 48, pl. 16.4; Beazley 1948<sup>2</sup>, 7, n. 15 [Phrynos P.]; Robertson 1951a, 145, no. 13, and 149; *ABV* 168.1; *LIMC* VII (1994) s.v. Orion (C. Lochin) 78-80, no. 2; Möller 2000, 232, no. 13.

BAPD no.: 301070.

#### 94. LONDON 1909.2-16.2. Little-master cup, fr.

Pl. 28b. Prov.: Naucratis.

I: *homoerotic courting (position α)*.

Bibl.: Beazley/Payne 1929, 267, no. 47, pl. 16.3;

Beazley 1948<sup>2</sup>, 7, α 11 [Phrynos P.]; Robertson 1951a, 71, 145, 149; *ABV* 168.2; Haldenstein 1982, 25; Hupperts 2000, 391, Z 18; Möller 2000, 233, no. 5; Lear/Cantarella 2008, 198, no. 2.14.  
BAPD no.: 301071.

#### c. 555/50 BC

#### 95. LONDON B 424. Lip-cup.

Fig. 37a-b; pl. 28d-e. Prov.: Vulci (funerary). Pres. H. 9.4; D. 28.6; W. 38.4.

Interior lost.

A: *birth of Athena*. B: *Herakles' apotheosis*.

Inscr. A: ΧΑΙΠΕΚΑΙΠΙΕΙΜΕΝΑΙΧΙ

B: ΦΡΥΝΟΣΕΠΟΙΕΣΕΝΧΑΙΠΕΜΕΝ

No ornaments. Foot alien.

Bibl.: Smith/Pryce 1926, pl. 13.2a-b [Phrynos]; *ABV* 168, 169.3 [Phrynos, Phrynos P.]; Dareggi 1969-70,

69, fig. 7; *Para* 70.3; Mommsen 1975, 67, 80; S. Pingiatoglou, *Eileithyia*, Würzburg 1981, 15, n. 8; Haldenstein 1982, 25; *LIMC* II (1984) s.v. Athena (H. Cassimatis) 985-88, esp. 987, no. 347; Carpenter 1986, 101, pl. 28B; Lissarrague 1987, fig. 47D-E; Williams 1985, 9, fig. 4; C. Jourdain-Annequin/C. Bonnet eds., *Heracles, les femmes et le féminin, Ile rencontre Heracleenne Colloque de Grenoble*, Brussels 1986, 288, fig. 3; *Add<sup>2</sup>* 48; Malagardis 1989, 112, fig. 7b; Mommsen 1989, 137, 140-41; Kurtz 1989, pl. 1.1-2; *LIMC* V(1990) s.v. Herakles' death and apotheosis (J. Boardman) 123, no. 2849; Brijder 1991a, 30, pl. 4a-b; Schefold 1992, 11, fig. 3, 37, fig. 35; D. Castriota, *Myth, Ethos, and Actuality. Official Art in Fifth-Century B.C. Athens*, Wisconsin 1992, 312, n. 103; Sparkes 1996, 116, fig. V:1; Grabow 1998, 308, no. 144; K. Schefold, *Die religiöse Gehalt der antiken Kunst und die Offenbarung*, Mainz 1998, 212, figs. 59-60; Boardman 2002, 173, fig. 157; Wachter 2003, 160, no. 81; Steiner 2007, 79-81, figs. 5.3-4.

BAPD no.: 301068. CAVI no.: 4323.

**96. BOSTON 03.855a-b. Lip-cup, fr.**

Pl. 28c. Prov.: Italy.

A, B: *female head in outline*.

Inscr. A: ΦΡΥΝΟΣΕΠΟΙΕΣΕΝΜΕ B: Φ[

Bibl.: Tonks 1905, 288-93 [Phrynos]; *ABV* 168 [might be Phrynos P.]; True 1978, pl. 91.5; Haldenstein 1982, 25, 98; *Add<sup>2</sup>* 48.

BAPD no.: 301069. CAVI no.: 2736.

**97. VATICAN 16596. Lip-cup.**

Fig. 35; pl. 29a-b. Prov.: Vulci (funerary). H. 13.9;

Hb. 7.1; Hf. 6.8; D. 19.5; W. 26; Df. 9.0.

I: medallion (D. 8.2). Tondo (D. 5.5): *Ajax carrying the body of Achilles*, tongue border.

Inscr. I: ΑΧΙΛΛΕΥΣ (retr.) and ΑΙΑΣ

A, B: no figurework.

Inscr. A: ΧΑΙΠΕΚΑΙΠΕΙ B: ΧΑΙΠΕΚΑΙΕΙ

No ornaments. Rivet-holes in stem and tondo.

Bibl.: *ABV* 169.4 [Phrynos P.]; Steuben 1968, 66, fig. 32; *LIMC* I (1981) s.v. Achilles XXVII (A. Kossatz-Deissmann) 187-90, no. 882; Haldenstein 1982, 25-26; *Add<sup>2</sup>* 48; Shapiro 1990, 126, n. 98; Immerwahr 1990, 132, no. 879; Brijder 1991b, 361; Ahlberg-Cornell 1992, 36, 290, fig. 49; D. von Bothmer, The subject matter of Euphronios, in Denoyelle 1992, 16, fig. 2; Wünsche 1998, 202-3; Wachter 2003, 163, no. 94; Heesen 2006, 45, no. W 94.

BAPD no.: 301072. CAVI no.: 7020.

**c. 550 BC**

**98. ATHENS, Agora A-P 1953, 2040, 2033, 1643, 1635, 2192, 1891, 2119 (North Slope R 134). Band-cup, fr.**

Pl. 29c. Prov.: Athens, north slope of Acropolis (sanctuary).

A: *gigantomachy*.

Bibl.: Roebuck 1940, 199-200, no. 134 a-h, fig. 31a-h [connected with Phrynos]; Vian 1951, 45-46, no. 144, pl. XXVIII [imitator of Kleitias]; Beazley 1962, 236, n. 5; Haldenstein 1982, 32; Moore 1979b, pl. II.1-2 (A-P 2040 and 2119); Carpenter 1986, pl. 15b (A-P 1953).

BAPD nos.: 9112, 15672.

**99. AMSTERDAM 8192. Band-cup, fr.**

Figs. 36, 39a-b; pl. 30a-b. Pres. H. 9; est. D. 26.0-27.0.

A, B: *amazonomachy*, on A with Herakles.

Inscr.: nonsense between figures.

Orn.: palmettes, five red-and-black leaves, incised tie.

Bibl.: Brijder 1991a, 21-30 [Phrynos P.]; Brijder 1991b, 377; Brijder et al. 1996, pls. 100, 101.1-6.

BAPD no.: 8877. CAVI no.: 147c.

**100. ATLANTA 2000.1.2. Band-cup.**

Pl. 30c-d. H. 14.2; D. 22.7; W. 30; Df.: 9.8.

A: *Herakles fighting Triton (or Nereus)*. B: *Peleus, Thetis and Chiron*.

Inscr.: nonsense between figures. No ornaments.

Bibl.: Brommer 1960, 116, no. 101.1, and 243, no.

49; Brommer 1973, no. 72; Glynn 1981, 128, no. 24;

Ahlberg-Cornell 1984, 31, no. 12, 37, 120, fig. IV.12;

Christie's London, June 8, 1988, no. 36; Haldenstein

1991 [P. of the Boston Polyphemos]; Barringer 1995,

185, no. 59; J. Gaunt, in Padgett 2003, 19, fig. 16,

343-46, no. 96 [Oakeshott P.]; Hatzivassiliou 2009,

122, 125, fig. 12.

BAPD no.: 16565.

**101. GRAVISCA 74/4209, 74/4211. Band-cup, fr.**

Pl. 29d. Prov.: Gravisca (sanctuary). H. 6.3; L. 6.

A: *ship with large warrior, old man and archer*.

Bibl.: Iacobazzi 2004, 74-75, no. 96 [Phrynos P.];

Malagardis 2009b, 264, pl. 13.4.

**c. 550/45 BC**

**102. PHOKAIA, Inv. 12. Lip-cup, fr.**

Pl. 31a. Prov.: Phokaia (settlement). H. 3.5; L. 4.5.

I: medallion. Tondo: *Herakles fighting the Nemean lion*, tongue border.

Bibl.: Tuna-Nörthing 2002, 178-79, no. 41 [Phrynos P.].

**103. LOS ANGELES, Oldknow. Lip-cup.**

Pl. 31b-c. H. 12.6; D. 21.2; W. 28.9.

I: medallion. Tondo: *Pegasos and Bellerophon*, tongue border. A, B: no figurework.

No inscriptions nor ornaments.

Bibl.: *Ars Antiqua*, Auktion IV, Luzern, 7 December 1962, pl. 43, no. 129; *Para* 70 [Prob. Phrynos P.];

*Add<sup>2</sup>* 48; Haldenstein 1982, 25, 28-29, 31; Schefold

1992, 91, fig. 102; *LIMC* VII (1994) s.v. Pegasos (C.

**PHRYNOS, TORGIANO PAINTER****c. 545/40 BC**

**104.** TORGIANO A 15. Lip-cup.  
Figs. 38, 39c-d; pl. 31d-e. Prov.: Vulci? (funerary?).  
H. 15.4; D. 20.6; W. 29.3; Df. 9.1.  
A: *swan to right*. B: *cock to right*.  
Inscr. A, B: ΦΡΥΝΟΣΕΠΟΙΕΣΣΕΝΚΑΙΡΕΜΕΝ  
Orn.: palmettes, seven red-and-black leaves (black

central leaf), red tie.  
Bibl.: Dareggi 1969-70, 63-71 [Phrynos, possibly  
Phrynos P.]; *Add*<sup>2</sup> 401; Haldenstein 1982, 25, 30, 155;  
Uncini 1991, 86-87, no. 67; Heesen 2006, 52, no. 35.  
BAPD no.: 8217. CAVI no.: 6792.

**RECALLS PHRYNOS PAINTER****c. 550 BC**

**105.** WHEREABOUTS UNKNOWN, private. Band-  
cup.  
A, B: *amazonomachy*.

No inscriptions nor ornaments.  
Bibl.: Frel 1994b, 13-14 [Recalls Phrynos P.].  
BAPD no.: 28630.

**4. ARCHIKLES, ARCHIKLES PAINTER, PAINTER OF MUNICH 2243, GLAUKYTES, PAINTER OF LOUVRE F 51 (nos. 106-17; pls. 32-37)****4.1 ARCHIKLES, ARCHIKLES PAINTER****c. 560/55 BC**

**106.** LONDON B 418. Gordion cup type B.  
Figs. 40, 41a, 42a-b; pls. 32a-b, 33a. Prov.: Vulci  
(funerary). H. 13.5; Hb. 7.4; Hf. 6.1; D. 22.4; W.  
30.6; Df. 9.  
I: medallion (D. 10.5). Tondo (D. 5): *horseman*,  
tongue border. A, B: no figurework.  
Inscr. A: ΑΡΧΙΚΛΕΣΕΠΟΙΕΣΣΕΝ  
B: ΙΙΚΛΕΣΕΠΟΙ[ ]ΣΕΝ  
Orn.: palmettes, 13-15 leaves. The interior of the stem  
painted black, except for top 1.5cm.  
Bibl.: Hoppin 1924, 58-59 [Archikles]; Smith/Pryce  
1926, pl. 15.9a-b; Beazley/Payne 1929, 266; Beazley  
1932, 186, 199; *ABV* 160.1; Haldenstein 1982, 20, 31;  
Immerwahr 1990, 199-200, no. 234; Immerwahr  
2007, 183.  
BAPD no.: 310533. CAVI no.: 4317.

**107.** BERN, private. Little-master cup, fr.  
Pl. 33b-c. L. 4.3; W. 3.5.  
I: medallion. Tondo: [tongue border with?] dot-band.  
Inscr. A, in reserved band around lower body:  
ΑΡΧΙΚΛΕΣΕΠΟΙ[ ]  
Not previously published.

**108.** LONDON B 419. Lip-cup.  
Figs. 41c, 42c-d; pls. 32c-d, 33d. Prov.: Vulci  
(funerary). H. 12.5; Hb. 7.5; Hf. 5; D. 19.2.

I: medallion (D. 13.8). Tondo: *warrior and squire on  
horseback, dog*, tongue border with dot-band. A, B:  
no figurework.

Inscr. A: ΥΣΕΥΣΕΥΣΕΥΣΕΥΣΕΥΣ

B: ΕΥΣΕΥΣΕΥΣΕΥΣΕΥΣ

Orn.: palmettes, 13 leaves.

Bibl.: Smith/Pryce 1926, pl. 11.4; Beazley 1932, 199;  
Kunze 1934, 111, 120, Beil. X 2; Haldenstein 1982,  
3, 9 [Near Kleitias]; Immerwahr 1990, 200, no. 238a;  
Brijder 2000, 558, 561 (bottom figure), 604, 606.  
BAPD no.: 13250. CAVI no.: 4318.

**c. 555/50 BC**

**109.** LONDON B 398. Band-cup.  
Fig. 41b; pl. 33e-f. Prov.: Vulci (funerary). H. 13.8;  
Hb. 8.7; Hf. 5.1; D. 20.2; W. 26.6; Df. 9.8.  
A, B: no figurework.  
Inscr. A: ΑΡΧΕΚΛΕΣ:ΜΕΠΟΙΕΣ[ ]Ν  
B: ΑΡΧΕΚ[ ]Σ:[ ]ΕΣΕΝ  
Orn.: palmettes, 13 red-and-black leaves, red tie.  
Bibl.: Hoppin 1924, 56-57 [Archikles]; Smith/Pryce  
1926, pl. 15.10; *ABV* 160.3; Immerwahr 1990, 199-  
200, no. 235.  
BAPD no.: 310535. CAVI no.: 4300.

---

## 4.2 ARCHIKLES, GLAUKYTES, PAINTER OF MUNICH 2243

### c. 550 BC

#### 110. MUNICH 2243. Band-cup.

Figs. 43-44; pl. 34a-b. Prov.: Vulci (funerary). H. 18.7; Hb. 10.2; Hf. 8.5; D. 26.8; Df. 12.

A: *Calydonian boar hunt*. B: *Theseus fighting Minotauros*.

Inscr. A, B: 60 inscriptions between figures. Below handles: ΓΛΑΥΚΥΤΕΣ ΜΕΠΟΙΕΣΣΕΝ and ΑΡΧΙΚΛΕΑΣ ΕΠΟΙΕΣΣΕΝ

Orn.: sphinxes.

Bibl.: *ABV* 160.2, 163.2; *Para* 67.2, 68.2; Haldenstein 1982, 19, 21, 128, 156; Fellmann 1989, pls. 2.7-6.3, Beil. 1,4; *Add<sup>2</sup>* 47; Shapiro 1989, pl. 66B; S. Pfisterer-Haas, *Darstellungen alter Frauen in der griechischen Kunst*, Frankfurt 1989, 167, fig. 7; Vienneis/Kaeser 1990, 93 figs. 11.8a-c, 356, fig. 62.1; Immerwahr 1990, 199-200, no. 233; *LIMC* V (1990) s.v. Iason (J. Neils) 636, no. 76; Shapiro 1990, 119, n. 23; H.A. Shapiro, *Theseus: Aspects of the Hero in Archaic Greece*, in Buitron-Oliver 1991, 126-27, fig. 6; Rebillard 1992, 501-40; *LIMC* VI (1992) s.v. Meleagros (S. Woodford/G. Daltrop) 417-19, no. 19; *LIMC* VI (1992) s.v. Meilanion (J. Boardman) 404, no. 6; *LIMC* VI (1992) s.v. Minotauros (S. Woodford) 574-81; *LIMC* VII (1992) s.v. Peleus (R. Vollkommer) 254, no. 38; Gantz 1993, 267; *LIMC* VII (1994) s.v. Theseus (S. Woodford) 940-42, no. 233; M.-H. Delavaud-Roux, *Les danses pacifiques en Grèce antique*, Aix-en-Provence 1994, 76; C.

Reinholdt, *OpAth* 20 (1994) 165, fig. 4; Williams 1995, 146, n. 38; Rudolph 1995, 70, n. 13; P. Valavanis/D. Kourkouvelis, *CHAIREKAIPIEIEU, Drinking Vessels*, Athens 1996, 88-89; B. Fehr, *Kouroi korai. Formule e tipi dell'arte arcaica come espressione di valori*, in S. Settis, *I greci, Storia, Cultura, Arte, Società* 2. *Una storia greca I. Formazione*, Turin 1996, 828, fig. 39; Schnapp 1997, 320, no. 271; *LIMC* VIII (1997) s.v. Canes (G. Berger-Doer) 549, no. 10; *LIMC* VIII (1997) s.v. Sphinx (I. Krauskopf) 799, no. 82; H. Schulze, *Ammen und Pädagogen, Sklavinnen und Sklaven in der antiken Kunst und Gesellschaft*, Mainz 1998, pl. 26.2; Fornasier 1999, 308-9, no. ES 20; Tosto 1999, 148, 176, 186; Brijder 2000, 617, n. 289; Barringer 2001, 156, 173, no. 24, 249, n. 129; Wünsche 2003, 99, fig. 12.3; Woodford 2003, 21, fig. 9, 200, fig. 161; Barringer 2004, 17; Wünsche/Knaus 2004, 129, fig. 15.1; Wünsche 2006, 88, fig. 10.1; Immerwahr 2006, 165; Gerleigner 2006, 4-5, fig. 11; Krause 2007, 12-16; Steiner 2007, 77-79, figs. 5.1-2; Immerwahr 2007, 190; J. Neils, *beloved of the Gods, Imag(in)ing Heroes in Greek Art*, in S. Albersmeier (ed.), *Heroes. Mortals and Myths in Ancient Greece*, Baltimore 2009, 118, fig. 74. BAPD no.: 310552. CAVI no.: 5251.

---

## 4.3 GLAUKYTES, PAINTER OF LOUVRE F 51

### c. 550/40 BC

#### 111. LONDON B 400. Band-cup.

Figs. 45, 46a, 48; pl. 35a-d. Prov.: Vulci (funerary). H. 22.7; Hb. 11.7; Hf. 11; D. 34.7; W. 46.6.

A, B: *chariots, warriors and horsemen in fight*.

Inscr. below handles: ΓΛΑΥΚΥΤΕΣ ΕΠΟΙΕΣΣΕΝ and ΗΠΙΟΚΡΙΤΟΣ ΚΑΛΙΣΤΟΣ

No ornaments. Foot may be alien.

Bibl.: Hoppin 1924, 114 [Glaukytes]; Smith/Pryce 1926, pl. 18a-b; *ABV* 163.1; Blatter 1971, 422-27, fig. 4; Boardman 1978b, 331, no. 8; Haldenstein 1982, 19, 21-23, 33 [P. of Louvre F 51]; Immerwahr 1990, 200, no. 236, pl. 13.58-59; Rebillard 1992, 520, n. 70; H.P. Manakidou 1994, pl. 10A; Iozzo 2000, 282; M. Halm-Tisserant, *Le sang et la blessure dans l'imagerie vasculaire de la guerre en Grèce*, *Ktema* 31 (2006) 323, no. 122.

BAPD no.: 310551. CAVI no.: 4301.

#### 112. BOLLIGEN, R. Blatter. Band-cup, fr.

Fig. 46c. Prov.: Vulci (funerary?). H. 3.2; L. 6.5.

Inscr. below handle: ΗΠΙΟΚΡΙΤΟΣ ΚΑΛΙΣΤΟΣ

Bibl.: Blatter 1971, 424, fig. 3 [Glaukytes].

BAPD no.: 784. CAVI no.: 5842.

#### 113. BASEL, Cahn. Band-cup, fr.

Figs. 47a-b, 49a; pl. 36a. H. 5.5; W. 17.

A: *lion attacking boar*.

Inscr.: ΓΛΑΥΚΥΤΕΣ on the left and ΕΠΟΙΕ[ on the right of the figures.

Orn.: palmette, seven red-and-black leaves.

Bibl.: J.-D. Cahn AG, Auktion 5, Basel, September 2005, no. 39 [Glaukytes].

#### 114. BERLIN F 1799. Band-cup.

Fig. 46d; pl. 36b-d. Prov.: Vulci (funerary). Hb. 9.6; D. 27.6; W. 35.5.

I: medallion (D. 11.2). Tondo (D. 6.9): *frontal quadriga*; below ground line: *dog chasing hare*.

Inscr. I: ΧΣΤΠΙΕΙΣ

A, B: *Herakles chasing Kyknos*. Inscr. A, B: nonsense between figures.

Below handle: ]ΠΙΟΚΡΙΤΟΣΚΑΛΙΣΤΟ[

No ornaments. Foot alien.

Bibl.: Hoppin 1924, 114 [Glaukytes]; *ABV* 164; Haldenstein 1982, 19, 33, 55-56 [Hischylos P.]; Heilmeyer 1988, 66, no. 14; *Add<sup>2</sup>* 47; *LIMC* V (1990) s.v. Hermes (G. Siebert) 324, no. 452; Shapiro 1993, 212, fig. 173; *LIMC* VII (1994) s.v. Kyknos (C. Cambitoglou/S.A. Paspalas) 975, no. 65; Iozzo 2000, 282 [P. of Louvre F 51]; Brijder 2000, 582, n. 121; Immerwahr 2006, 143, 159; Zardini 2009, 279, pl. 10, fig. 25; G. Jurriaans-Helle 2009, A Giant in the Allard Pierson Museum, in Moormann/Stissi 2009, 189, no. A 12.

BAPD no.: 310554. CAVI no.: 2244.

**115.** OXFORD 1966.1003. Band-cup, fr.

Fig. 46b. Prov.: Italy. H. 4.2; L. 6.1.

Inscr. below handle: ΓΛΑΥΚΥΤΕΣ ΕΠΟΙΕΣΕΝ

Bibl.: *Beazley's Gifts*, no. 112, pl. XII [Glaukytes];

Blatter 1971, 426, fig. 7; *Para* 68; *Add<sup>2</sup>* 47;

Immerwahr 1990, 200, no. 238.

BAPD no.: 350484. CAVI no.: 6016.

### c. 540 BC

**116.** BERLIN F 1761. Lip-cup.

Figs. 47c-d, 49b; pl. 37a-b. H. 14.4; Hb. 8.2; Hf. 6.2; D. 21.6; W. 28; Df. 9.5.

A, B: no figurework.

Inscr. A: ΓΛΑΥΚΥΤΕΣ ΕΠΟΙΕΣΕΝ

B: ΓΛΑΥΚΥΕΣ ΕΠΟΙΕΣΕΝ

Orn.: palmettes, 13 black leaves, red tie.

Bibl.: Hoppin 1924, 113 [Glaukytes]; *ABV* 164.3;

Haldenstein 1982, 21, 153; *Add<sup>2</sup>* 47; Immerwahr

1990, 200, no. 237; Immerwahr 2007, 190.

BAPD no.: 310553. CAVI no.: 2225.

**117.** CHIUSI, Ricci. Lip-cup.

Pl. 37c-d. Prov.: Prob. Chiusi area (funerary?). Hb. 8.6; D. 22; W. 29.

I: medallion (D. 9.5). Tondo (D. 5.5): *horseman with spare horse (amphippos)*. A, B: no figurework.

No ornaments nor inscriptions.

Rivet-holes in tondo.

Bibl.: Iozzo 2000, 279-93 [P. of Louvre F 51]; Iozzo 2006, 129, pl. X.2.

## 5. EXEKIAS, PAINTER OF LOUVRE F 54 (nos. 118-23; pls. 38-40b)

### EXEKIAS, PAINTER OF LOUVRE F 54

#### c. 555/50 BC

**118.** PARIS, Louvre F 54. Lip-cup.

Fig. 50; pl. 38a-b. Prov.: Etruria (funerary?). Pres. Hb. 9.6; D. 23.7; W. 30; lip 3.

I.: medallion (D. 14). Tondo (D. 8.4): *winged female to right, looking round*, tongue border.

A, B: *grazing deer to left*.

Inscr. A: ΕΧΣΕΚΙΑΣ:ΜΕΠΟΙΕΣ[ ]ΕΥ

B: ΕΧΣΕΚΙΑΣ:ΜΕΠΟΙΕΣΕΝ:ΕΥ:

Orn.: palmettes, 13 black leaves. Rivet-holes in tondo. Alien foot with rudiment of spike.

Bibl.: Hoppin 1924, 102-3 [Exekias]; F. Pottier 1933, *CVA* 8, pl. 77.1-3; *ABV* 146.2; Haldenstein 1982, 108, 167; Immerwahr 1990, 36, no. 147; Lissarrague 1992, 198, fig. 10; *LIMC* VI (1992) s.v. Nike (A. Moustaka) 852, no. 3; Mommsen 1998, fig. 10; Nadalini 2007, 32-33, fig. 9; Mackay 2010, 4-5, n. 30.

BAPD no.: 310406. CAVI no.: 6292.

**119.** MUNICH 2125. Lip-cup.

Figs. 51, 54a; pl. 38c. Prov.: Vulci (funerary). H. 14.9; Hb. 7.5; Hf. 7.4; D. 22; Df. 9.7.

A, B: no figurework.

Inscr. A: ΕΧΣΕΚΙΑΣ:ΕΠΟΙΕΣ

B: ]ΧΣΕΚΙΚΑΣ:ΕΠΟΕΣ

Orn.: palmettes, 12-13 black leaves.

Bibl.: Hoppin 1924, 96-97 [Exekias]; *ABV* 147.3;

*Para* 61; Haldenstein 1982, 108; Fellmann 1988, pls. 19.8-11, 20.1, Beil. 5,5; Immerwahr 1990, 36, no. 148; Mommsen 1998, fig. 13; Mackay 2010, 4-5, n. 30.

BAPD no.: 1006091. CAVI no.: 5209.

**120.** CIVITAVECCHIA 4861. Lip-cup, fr.

Pl. 38d. Prov.: Etruria.

A: no figurework.

Inscr. A: ΧΣΕΚΙΑ[ ]:ΕΠΟΙΕΣ B: ΕΧΣΕΚΙ[

Orn.: palmettes, 13 black leaves.

Bibl.: *ABV* 147.4; Immerwahr 1990, 36, no. 149;

Mommsen 1998, fig. 14; Mackay 2010, 4-5, n. 30.

BAPD no.: 310408. CAVI no.: 3191.

**121.** LONDON, market. Lip-cup.

Figs. 52, 54b; pl. 39a-b. D. 22.5; W. 29.

A: *Scythian archer aiming to right*. B: *deer to right looking round*.

Inscr. A: ΕΧΣΕΚΙΑΣ ΕΠΟΙΕΣΕΝ

B: ΕΧΣΕΚΙΑΣ ΕΣΠΟΙΕΣΕΝ

Orn.: palmettes, 12-13 black leaves, red tie.

Foot modern.

Bibl.: *MuM*, Auktion 34, 6 May 1967, no. 129

[Exekias]; Hoffmann 1969, 140, n. 16; *Para* 61;

Haldenstein 1982, 108, 130 [Near Taleides P.];

Immerwahr 1990, 36, no. 150; Christie's London, 6

July 1994, no. 521 [Tleson P.]; Heesen 1996, 132, n.

1; Schnapp 1997, 264, 500, no. 221; Mommsen 1998, fig. 11; Wünsche 2008, 92-93, fig. 7.5 [Exekias (potter), Tleson P., by F.S. Knauss]; Mackay 2010, 4-5, n. 30.  
BAPD no.: 350459. CAVI no.: 2106.

#### c. 550 BC, or shortly after

**122.** GENEVA A 2003-0038/dt. Lip-cup.  
Figs. 53a, 54c; pl. 39c-d. H. 15.5; Hb. 8.4; Hf. 7.1; D. 22.4; W. 29.3; Df. 8.1.  
A, B: *panther to right*.  
Inscr. A, B: ΕΧΣΕΚΙΑΣ:ΕΠΟΙΕΣΕΝ  
Orn.: palmettes, seven black leaves with red dots on tips of leaves, red tie.  
Rivet-holes in top of stem.  
Bibl.: Frel 1994b, 17-18, figs. 3-5 [Exekias]; Mommsen 1998, fig. 12; Mackay 2010, 4-5, n. 30.  
BAPD no.: 17705.

#### Unidentified potter/PAINTER OF LOUVRE F 54

#### c. 550 BC, or shortly after

**123.** LOS ANGELES, Bizoumis. Band-cup.  
Figs. 53b, 54d; pl. 40a-b. H. 15.3; D. 22.5; W. 29.1; Df. 9.6.  
A: *grazing deer between panthers*. B: *opposing hens between panthers*.  
Orn.: palmettes, seven black leaves with red dots on tips of leaves, red incised tie.  
Foot re-attached by pouring in lead.  
Bibl.: Kozzloff 1981, no. 101; Christie's London, 26-27 October 2004, no. 35; Clark 2009, 97, table 2.  
BAPD no.: 29513.

### 6. TALEIDES, TALEIDES PAINTER (nos. 124-31; pls. 40c-42)

#### c. 550 BC

**124.** BRUSSELS, Theodor. Lip-cup.  
Pl. 40c-d. H. 12.2; Hb. 5.7; Hf. 6.5; D. 16.4; W. 23.6; Lip 2.4; H-z. 2.4; Df. 8.  
I: medallion (D. 5.3). Tondo (D. 4.5): *nude warrior running to right*, ring border. Inscr. I: ΣΟΤΕΡ on shield. A, B: *centaur with stones galloping to right*.  
Inscr. A, B: ΤΑΛΕΙΔΕΣ:ΕΠΟΙΕΣΕΝ (three dots as word-divider)  
Orn.: palmettes, 12 black leaves, incised tie.  
Foot re-attached by pouring in lead.  
Bibl.: Heesen 1996, 127-29, no. 29 [Taleides, Taleides P.].  
BAPD no.: 19876. CAVI no.: 2959b.

#### c. 550/40 BC

**125.** LEIPZIG T 51. Lip-cup.  
Fig. 56; pl. 41a-b. Prov.: Italy. H. 11.5; D. 16.3.  
A, B: *two opposing lions, looking round*.  
Inscr. A, B: ΤΑΛΕΙΔΕΣ:ΠΟΙΕΣΕΝ (three dots as word-divider)  
Orn.: palmettes, 15 black leaves.  
Bibl.: Hoppin 1924, 340.3 [Taleides]; *ABV* 175.16 [Taleides P.]; *Para* 73.16; E. Paul 1973, *CVA* 2, pl. 30.1-2; Haldenstein 1982, 106, 149; *Add<sup>2</sup>* 49; E. Vogt, *Das Leipziger Antikenmuseum und die griechische Literatur. Lectio Teubneriana X*, Leipzig 2001, 26.  
BAPD no.: 301135. CAVI no.: 4137.

**126.** VATICAN 39546. Lip-cup.  
Pl. 41c-d. Prov.: Vulci (funerary?). H. 16.8; D. 24.5; Df. 10.8.  
A, B: *lion to right looking round*.

Inscr. A: ΤΑΛΕΙΔΕΣ:ΕΠΟΙΕΣΕΝ  
B: ΤΤΕΓΓΙΟΔΑΝΕΙΔΑΔΑΝΦ  
Orn.: palmettes, 15 black leaves.  
Bibl.: Beazley 1932, 171, pl. 7.1 [Taleides]; *ABV* 175.15 [Taleides P.]; Haldenstein 1982, 106; Buranelli 1989, no. 249; Buranelli 1997, no. 42, 125-26; Immerwahr 2006, 139, n. 16, 170.  
BAPD no.: 301134. CAVI no.: 7271.

**127.** VATICAN 16755. Lip-cup.  
Pl. 42a. Prov.: Italy. Pres. H. 8.5; D. 25; W. 32.5; lip 3.5.  
A, B: *seated sphinx to right*.  
Inscr. A: ΤΑΛΕΙΔΕΣΠ:ΟΙΕΣΕΝ (three dots as word-divider), B: ΤΑΛΕΙΔΕΣΠ:ΟΙΕΣΕ[ (three dots as word-divider).  
Orn.: palmettes, 15 black leaves, incised tie.  
Bibl.: Albizzati 1925-39, no. 321, pl. 35 [Taleides]; *ABV* 175.17 [Taleides P.]; Haldenstein 1982, 106; Immerwahr 1990, no. 266, pl. 12.51.  
BAPD no.: 301136. CAVI no.: 6972.

**128.** BERLIN F 1762. Lip-cup.  
Figs. 55, 57c, 58a; pl. 42b-c. Prov.: Vulci (funerary?). H. 11.7; Hb. 5.9; Hf. 5.8; D. 17; W. 23.5; lip 2.4.  
A, B: *swan to left*.  
Inscr. A: ΤΑΛΕΙΔΕΣ:ΠΟΙΕΣΕΝ (three dots as word-divider) B: ΤΑΕΙΔΕΣΠΟΙΑΕΣΕΝ  
Orn.: palmettes, 12-13 black leaves.  
Bibl.: Hoppin 1924, 338 [Taleides]; *ABV* 175.18 [Taleides P.]; Haldenstein 1982, 106; *Add<sup>2</sup>* 49.  
BAPD no.: 301137. CAVI no.: 2226.

**129.** SYRACUSE 7/354. Lip-cup, fr.  
Prov.: Sicily, Megara Hyblaea (settlement).  
A: *swan to right*.  
Inscr.: ΤΑΛΙΑΔ[  
Bibl.: Vallet/Villard 1964, 103, pls. 89.1, 90.1  
[Taleides]; *Para* 73; Haldenstein 1982, 106.  
BAPD no.: 350511. CAVI no.: 7537.

**130.** LEIPZIG s.n. Lip-cup, fr.  
Prov.: Cerveteri.  
Inscr. A: ΤΑ[ ]ΕΣ:ΜΕΠΟΙΕ[  
B: ]ΕΙΔΕΣ:Μ[ ]ΟΙΕΣΕΝ:  
Bibl.: Hoppin 1924, 340.3*bis* and 341 below  
[Taleides]; *ABV* 176.

BAPD no.: 301143. CAVI no.: 4133.

**131.** NEW YORK, market. Band-cup.  
Figs. 57a-b, 58b; pl. 42d. H. 15.4; D. 19.3; W. 22.5.  
A, B: no figurework.  
Inscr. A, B: ΤΑΛΕΙΔΕΣΠ:ΟΙΕΣΕΝ (three dots as  
word-divider)  
Orn.: palmettes, 13 black leaves.  
Bibl.: *MuM*, October 1963, no. 100 [Taleides];  
Sotheby's New York, January 1967, no. 205; *Para*  
74.  
BAPD no.: 350513. CAVI no.: 3162.

## 7. HERMOGENES, HERMOGENES PAINTER, TLEMPOLEMOS, SAKONIDES, KAULOS, GROUP OF BERLIN 1803, THRAX, HISCHYLOS, STROIBOS PAINTER (nos. 132-209; pls. 43-59)

### 7.1 HERMOGENES, HERMOGENES PAINTER

#### EARLIEST PERIOD, c. 555/50 BC

**132.** ROME, VG 79873. Gordion cup Type B, fr.  
Prov.: Cerveteri?  
A, B: no figurework.  
Inscr. A: ]ΕΡΜΟΓΕΣΕΣΠΟΙΕΣΕΝ B: ]ΙΕΣΕΝ  
Orn.: palmettes.  
Bibl.: *ABV* 166.2 [Hermogenes] (where described as  
skyphos fragments with incomplete transcription; it  
seems that Beazley didn't see the lower joining  
fragment, shown in Hannestad 1989, fig. 69b);  
Hannestad 1989, 9, no. 69.  
BAPD nos.: 310579, 9017806. CAVI no.: 7245.

**133.** TOULOUSE 26177. Lip-cup.  
Fig. 63a; pl. 43a-c. Prov.: Vulci (funerary). H. 15; D.  
22.3.  
I: medallion. Tondo: *nude youth pursuing another  
nude youth*, tongue border with dot-bands. Inscr. I:  
ΛΥΣΟΝ ΗΟΔΙ, ΦΟΙΝΙΧΣ ΗΟΔΙ  
A, B: *two facing lions*.  
Inscr. A: ΗΕΡΜΟΓΕΝΕΣΕΠΟΙΕΣΕΝ  
B: ]Ν[ ]ΠΟΙΕ[  
Orn.: palmettes, 13 red-and-black leaves. Underneath  
foot: circles in one-three-one order.  
Foot re-attached in antiquity by pouring in lead.  
Bibl.: Hoppin 1924, 136.18 [Hermogenes]; *ABV* 165;  
Bothmer 1962, 255; Scheller 1981, 223-24;  
Haldenstein 1982, 99; Immerwahr 1990, 51, no. 244;  
E. Ugaglia, *L'Art Grec au Musée Saint-Raymond*,  
Toulouse 1993, no. 34; Nadalini 2007, 33, fig. 10.  
BAPD no.: 310560. CAVI no.: 7741.

**134.** FLORENCE 95085a-b, 95086. Lip-cup, fr.  
Pl. 43d-e. Prov.: Etruria.

A: no figurework.  
Inscr. A: ΗΕΡΜΟΓΕΝΕΣΕΠΟΙΕ[  
B: ΗΕΡΜΟΓΕΝΕΣΕ[  
Orn.: palmettes, 13 red-and-black leaves, central leaf  
red, red tie.  
Bibl.: Levi 1928/9b, 225, fig. 14 [Hermogenes]; *ABV*  
165.1 and 2.  
BAPD nos.: 310569, 310570. CAVI nos.: 3514,  
3515.

#### EARLY PERIOD, c. 550/45 BC

**135.** MUNICH 2155. Lip-cup.  
Pl. 44a. H. 14.6; Hb. 7.6; Hf. 7; D. 20.7; Df. 9.7.  
A: *chain of ivy-leaves, alternately upright and down,  
black and some red, dot-rosettes in between*.  
Inscr. A, B: ΗΕΡΜΟΓΕΝΕΣΕΠΟΙΕΣΕΝ  
Orn.: palmettes, stocky black leaves, incised tie.  
Bibl.: Hoppin 1924, 128, no. 10 [Hermogenes]; *ABV*  
165.1; Fellmann 1988, pl. 17.1-5, Beil. 5,1.  
BAPD no.: 310571. CAVI no.: 5228.

**136.** BOSTON 95.17. Lip-cup.  
Pl. 44b. Prov.: Gela. H. 14.2; Hb. 8; Hf. 6.2; D. 22;  
W. 29; Df. 9.5.  
A, B: *hen*.  
Inscr. A, B: ΗΕΡΜΟΓΕΝΕΣΕΠΟΙΕΣΕΝ  
Orn.: palmettes, 10-12 red-and-black leaves, red tie.  
Bibl.: Hoppin 1924, 119, no. 2 [Hermogenes]; *ABV*  
164; Maffre 1971, 647, n. 62; True 1978, pls. 92.1-2,  
93.3; Haldenstein 1982, 99, 158; *Add<sup>2</sup>* 47;  
Panvini/Giudice 2004, 249, C5.  
BAPD no.: 310559. CAVI no.: 2621.

**137.** OXFORD G 244. Band-cup.  
Figs. 59, 63b; pl. 44c. Prov.: Bisenzio, località Palazzetta (funerary). Pres. H. 13.3; Hb. 7.4; D. 17.6; W. 26.8; Df. 8.9.

A, B: *warrior (dis)mounting chariot to left*. Shield device: a tripod (on A and B).

Inscr. A, B: HEPMOΓENEΣ to the left and ΕΠΟΙΕΣΕΝ to the right of figures.

Orn.: palmettes, 10-13 leaves, central leaf red, incised tie. Re-attached foot may be alien.

Bibl.: *ABV* 165.5; *Add<sup>2</sup>* 47; Wrede 1916, 222, fig. 1; Hoppin 1924, 131; Boardman 1974, fig. 114; Immerwahr 1990, 51, no. 246; Reusser 1993, 80-81, with n. 133, figs. 7-9; Schultz 2007, 70, cat. no. 4. BAPD no.: 310565. CAVI no.: 5880.

**138.** BERLIN F 1779 (lost). Band-cup.

Prov.: Vulci (funerary). H. 13; D. 20.

A, B: no figurework.

Inscr. A, B: HEPMOΓENEΣΕΠΟΙΕΣΕΝ

Orn.: palmettes.

Bibl.: Hoppin 1924, 118, no. 1 [Hermogenes]; *ABV* 166; Immerwahr 1990, 156, no. 1078.

BAPD no.: 310577. CAVI no.: 2239.

**139.** PARIS, Louvre F 88. Lip-cup.

Fig. 61; pl. 44d. Prov.: Etruria. H. 14.8; Hb. 7.6; Hf. 7.2; D. 22.4; W. 30; Df. 10.2.

A, B: no figurework.

Inscr. A, B: HEPMOΓENEΣΕΠΟΙΕΣΕΝ

Orn.: palmettes, 15 leaves, central leaf red.

Bibl.: Hoppin 1924, 134 [Hermogenes]; Plaoutine 1938, pl. 85.5-8; *ABV* 165.1; Siebert 1978, pl. II, fig. 3; Haldenstein 1982, 100; Immerwahr 1990, 51, no. 247.

BAPD no.: 310567. CAVI no.: 6304.

#### MIDDLE PERIOD, c. 545/40 BC

**140.** PARIS, market. Lip-cup.

H. 14.5.

A, B: no figurework.

Inscr. A, B: HEPMOΓENEΣΕΠΟΙΕΣΕΝ

Orn.: palmettes, 13 leaves.

Bibl.: Drouot, 12 July 2005, no. 24.

**141.** BASEL, market. Lip-cup.

Pl. 45a. Prov.: Italy. H. 14.3; D. 19.3.

A, B: no figurework.

Inscr. A, B: HEPMOΓENEΣΕΠΟΙΕΣΕΝ

Orn.: palmettes, 11-13 leaves, central leaf red.

Bibl.: Hoppin 1924, 136.17 [Hermogenes]; *MuM*, January 1953, no. 322; *ABV* 165.2.

BAPD no.: 310568. CAVI no.: 2104.

**142.** BASEL, market. Lip-cup.

Pl. 45b. H. 13; D. 20.2; W. 28.

A, B: no figurework.

Inscr. A, B: HEPMOΓENEΣΕΠΟΙΕΣΕΝ

Orn.: palmettes, 13-15 leaves, central leaf red.

Foot re-attached with bronze pin.

Bibl.: *Para* 68 [Hermogenes]; *MuM*, Sonderliste G, November 1964, no. 55.

BAPD no.: 350485. CAVI no.: 2103.

**143.** BASEL, AntMus (loan Vogler). Lip-cup.

Pl. 45c.

A, B: *chain of ivy-leaves, alternately upright and down, black and some red, dot-rosettes in between*.

Inscr. A, B: HEPMOΓENEΣΕΠΟΙΕΣΕΝ

Orn.: palmettes, 11-13 black leaves, central leaf red, incised red tie.

Bibl.: *Para* 68 (where Riehen, private) [Hermogenes]; Haldenstein 1982, 100; *Add<sup>2</sup>* 47.

BAPD no.: 350487. CAVI no.: 6932.

**144.** LEIPZIG T 434. Lip-cup, fr.

Prov.: Tarquinia (funerary). H. 7.6; L. 19.0.

A: *chain of ivy-leaves, alternately upright and down, black and some red, dot-rosettes in between*.

Inscr.: HEPMOΓENEΣΕΠΟΙΕΣΕΝ

Orn.: palmette, 13 leaves, central leaf red, red tie.

Bibl.: Hauser 1896, 182, no. 20 [Hermogenes]; Hoppin 1924, 124.6bis; *ABV* 166.3; E. Paul 1973, *CVA* 2, pl. 30.5; *Add<sup>2</sup>* 47; Masseria 2009, 338.

BAPD no.: 310573. CAVI no.: 4143.

**145.** FLORENCE 95043a-c. Lip-cup, fr.

Pl. 45d. Prov.: Etruria.

A: *chain of ivy-leaves, alternately upright and down, black and some red, dot-rosettes in between*.

Orn.: palmette, central leaf red.

Bibl.: *ABV* 166.1.

BAPD no.: 310574.

**146.** LONDON B 413. Lip-cup.

Pl. 46a. H. 12.9; Hb. 8.5; Hf. 5.4; D. 18.9; W. 25.4; Df.: 8.5.

A, B: *chain of ivy-leaves, alternately upright and down, black and some red, dot-rosettes in between*.

Inscr. A: HEPMOΓENEΣΕΠΟΙΕΣΕΝΕΜΕ

B: HEPMOΓENEΣ[... ]IEΣEN[...]

Orn.: palmettes, 11-13 leaves, central leaf red, incised red tie.

Bibl.: Hoppin 1924, 126, no. 8 [Hermogenes]; Smith/Pryce 1926, pl. 14.7; *ABV* 166.2; Haldenstein 1982, 41.

BAPD no.: 310572. CAVI no.: 4312.

**147.** MUNICH 9418. Lip-cup, fr.

Rest. D. c. 19.4.

A, B: *chain of ivy-leaves, alternately upright and down, black and some red, dot-rosettes in between*.

Inscr. A: HE[ ]JENEΣΕΠΟΙΕΣΕΝΕΜΕ

B: HEPMO[ ]

Orn.: palmettes.

Bibl.: Fellmann 1988, pls. 17.6-7, 18.1-4, Beil. 5,2 [Hermogenes].



BAPD no.: 44238. CAVI no.: 5379.

**148.** COLUMBIA (MISSOURI) 61.27. Lip-cup.  
H. 12.8; D. 19.1; W. 26.2; Df. 9.2.

A, B: *chain of ivy-leaves, alternately upright and down, black and some red, dot-rosettes in between.*

Inscr. A: HEPMOΓENEΣ[...]NEME

B: HEPMOΓENEΣE[...]IEΣENEME

Orn.: palmettes, 9-10 black leaves.

Bibl.: W.R. Biers/L.V. Benson 2002, *CVA* 1, pl. 21.3-6, fig. 6.2 [Hermogenes].

**149.** HELGOLAND, Kropatscheck. Band-cup, fr.  
Pl. 46b. Rest. D. 19.2.

A: *courting male pair and heterosexual symplegma.*

B: *heterosexual symplegma.*

Inscr. A: HEPMO[...] EΠOIEΣENEME between figures.

Orn.: palmette.

Bibl.: Hornbostel 1980, 84-86, no. 53 (part of A illustrated); Dierichs 1993, 54, fig. 89; Lear/Cantarella 2008, 198 no. 2.13.

BAPD nos.: 6408, 44981. CAVI no.: 3996.

#### LATE PERIOD, c. 540/35 BC

**150.** PARIS, Louvre F 87. Lip-cup.

Figs. 60, 78a; pl. 46c-d. Prov.: Vulci (funerary?). H. 13.4; Hb. 6.8; Hf. 6.6; D. 19.8; W. 27.0; Df. 9.4.

A, B: *female head in outline.*

Inscr. A: JEPMOΓENEΣEΠOIEΣENEME

B: HEPMOΓENEΣEΠOIEΣENEME

Orn.: palmettes, seven to nine red-and-black leaves, incised tie.

Bibl.: Hoppin 1924, 132-33, no. 14 [Hermogenes]; Plaoutine 1938, pl. 85.1-4; *ABV* 164.1; Haldenstein 1982, 97; Immerwahr 1990, 51, 156, no. 245.

BAPD no.: 310555. CAVI no.: 6303.

**151.** MUNICH 2163. Lip-cup.

Fig. 63c; pl. 47a. Prov.: Vulci (funerary). H. 12.9; Hb. 7.1; Hf. 5.8; D. 19.8; Df. 9.3.

A, B: *female head in outline.*

Inscr. A, B: HEPMOΓENEΣEΠOIEΣENEME

Orn.: palmettes, seven red-and-black leaves, incised tie.

Rivet-holes in top of stem.

Bibl.: Hoppin 1924, 129, no. 11 (with incorrect inv. no. [Hermogenes]; *ABS*<sup>2</sup> 105, n. 22; *ABV* 164.2; Haldenstein 1982, 88, 98; Fellmann 1988, pls. 18.5-7, 19.1-2, Beil. 5.3.

BAPD no.: 310556. CAVI no.: 5229.

**152.** MUNICH 2164. Lip-cup.

Prov.: Vulci (funerary). Pres. H. 7.3; D. 19.0.

A, B: *female head in outline.*

Inscr. A, B: HEPMOΓENEΣEΠOIEΣENEME

Orn.: palmettes, seven red-and-black leaves.

Bibl.: Hoppin 1924, 127, no. 9 [Hermogenes]; *ABV*

164.3; Haldenstein 1982, 97; Fellmann 1988, pl. 19.3-7, Beil. 5.4.

BAPD no.: 310557. CAVI no.: 5230.

**153.** BASEL, market. Lip-cup.

Pl. 47b. Hb. 7.3; D. 19.9; W. 26.9.

A, B: *female head in outline.*

Inscr. A: HEPMOΓENEΣEΠOIEΣENEME

B: HEPMOΓENEΣEΠOIEΣEN

Orn.: palmettes.

Rivet-holes in lower part of bowl; foot and one handle modern.

Bibl.: Hoppin 1924, 127, no. 4 [Hermogenes]; *ABV* 164.4; Boardman/Robertson 1979, pl. 27.3-4, no. 44; Christie's London, 2 July 1980, no. 59; *Add*<sup>2</sup> 47; Hornbostel 1986, 44, no. 7; H.A.C., *Kunstwerke der Antike*, Katalog 5, November 1993, no. 7.

BAPD no.: 310558. CAVI no.: 8035.

**154.** LONDON, market. Lip-cup.

D. 20.0; W. 27.7.

A, B: *female head in outline.*

Inscr. A, B: HEPMOΓENEΣEΠOIEΣENEME

Orn.: palmettes, seven red-and-black leaves.

Bibl.: *Para* 68 ['Basel market', Hermogenes]; Haldenstein 1982, 97-98, 100; Sotheby's London, 11 July 1988, no. 113.

BAPD nos.: 350486, 9018019. CAVI no.: 4798.

**155.** GRAVISCA 74/1192. Lip-cup, fr.

Pl. 47c. Prov.: Gravisca (sanctuary).

A: *female head in outline.*

Bibl.: Iacobazzi 2004, 78-79, no. 106 [Hermogenes].

**156.** PARIS, Louvre Cp 10261. Band-cup, fr.

Pl. 47d-e. H. 7.1; L. 10.8.

A, B: *chariot in three-quarter view, warrior.*

Inscr. A: HEPMOΓENEΣ left of chariot.

Bibl.: *ABV* 165.6 [Hermogenes]; Haldenstein 1982, 101.

BAPD no.: 310566. CAVI no.: 6574.

**157.** MUNICH 9435. Band-cup, fr.

A: *warrior (dis)mounting chariot to left.* Shield device: tripod.

Inscr. A: ]OΓE[ ]EΣ EΠOIE[ ]EME around the figures B: HEPMOΓ[ left of the figures.

Orn.: palmettes, seven red-and-black leaves, incised tie.

Bibl.: *ABV* 166 (just the fragment with inscription of side B) [Hermogenes]; Fellmann 1989, pls. 9.6, 10.1-5, Beil. 2.3.

BAPD no.: 310581. CAVI no.: 9435.

**158.** FREIBURG, market. Band-cup.

Pl. 48a. H. 12.7.

A, B: *warrior (dis)mounting chariot to left.* Shield device: tripod on side A (side B non vidi).

Inscr. A, B: HEPMOΓENEΣ to the left and

ΕΠΟΙΕΣΕΝΕΜΕ to the right of figures.  
Orn.: palmettes, seven red-and-black leaves.  
Bibl.: calendar Galerie Puhze 1997, March 1997.

**159.** BUCHAREST s.n. Band-cup, fr.  
Prov.: Histria.  
A: *warrior (dis)mounting a chariot to left*.  
Bibl.: Alexandrescu 1978, 73-74, no. 384, pl. 42.  
BAPD no.: 5095.

**160.** BASEL, Cahn HC 842. Band-cup, fr.  
Pl. 48b.  
A: *warrior behind chariot to left*. B: [...] *chariot to left*.  
Inscr. A: ΗΕΡΜΟΓΕΝΕΣ left of figures.  
Orn.: palmettes, seven red-and-black leaves.  
Bibl.: Kreuzer 1992, no. 68 [Hermogenes].  
BAPD no.: 20539. CAVI no.: 2069a.

**161.** CAMBRIDGE, FitzMus GR 41-1864. Band-cup.  
Pl. 48c-d. Prov.: Vulci (funerary). H. 13.5; Hb. 7.5; Hf. 6; D. 20.2; W. 26.8; Df. 9.  
A, B: *warrior behind chariot to left*. Shield devices: tripod and incised star.  
Inscr. A, B: ΗΕΡΜΟΓΕΝΕΣ to the left and ΕΠΟΙΕΣΕΝΕΜΕ to the right of figures.  
Orn.: palmettes, seven red-and-black leaves, incised tie.  
Bibl.: Hoppin 1924, 122, no. 5 [Hermogenes]; W. Lamb 1930, *CVA* 1, pls. 19.1, 20.5; *ABV* 165.1; Haldenstein 1982, 100.  
BAPD no.: 310561. CAVI no.: 3015.

**162.** FLORENCE 70996. Band-cup.  
Fig. 62; pl. 49a. Prov.: Vulci (funerary). H. 13.2; Hb. 6.9; Hf. 6.3; D. 19.8; W. 26.6; Df. 8.8.  
A, B: *warrior behind chariot to left*. Shield devices: tripod and wheel.  
Inscr. A, B: ΗΕΡΜΟΓΕΝΕΣ to the left and ΕΠΟΙΕΣΕΝΕΜΕ to the right of figures.  
Orn.: palmettes, seven leaves, white dots around red core, incised tie.  
Bibl.: Hoppin 1924, 123, no. 6 [Hermogenes]; *ABV* 165.2; Esposito/Tomasso 1993, 29, fig. 26.  
BAPD no.: 310562. CAVI no.: 3586.

**163.** MELBOURNE D 393/1980. Band-cup.  
H. 15.3; Hb. 8; Hf. 7.3; D. 20.6; Df. 10.  
A, B: *warrior behind chariot to left*. Shield devices: tripod and wheel.  
Inscr. A: ΗΕΡΜΟΓΕΝΕΣ to the left and ΕΠΟΙΕΣΕΕΜΕ to the right of figures, B: ]ΠΙΕΣΕΣΕΙ to the left and ΕΠΟΙΕΣΕΝΕΜΕ to the right of figures.  
Orn.: palmettes, five red-and-black leaves, white dots

around red core.  
Foot restored.  
Bibl.: Hoppin 1924, 120, no. 3 [Hermogenes]; *ABV* 165.4; Boardman/Robertson 1979, pl. 28.1-2, no. 45; Christie's London, 2 July 1980, no. 58; *Art Bulletin of Victoria* 21 (1980) 6-9, figs. 4-5; *Add<sup>2</sup>* 47; Immerwahr 1990, no. 248, pl. 12.53; A. Dunsmore et. al., *Ancient Civilizations in the International Collections of the National Gallery*, Melbourne 2004, pp. 4, 55.  
BAPD no.: 310564. CAVI no.: 5084.

**164.** BRUSSELS, Theodor. Band-cup.  
Pl. 49b. H. 12.6; D. 20; W. 27; Df. 9.  
A, B: *warrior behind chariot to left*. Shield devices: incised star.  
Inscr. A: ΗΕΡΜ[ ]ΓΕΝΕΣ to the left and ΕΠΟΙΕΣΕΝΕΜΕ to the right of figures.  
B: ]ΓΕΝΕΣ to the left and ΕΠΟΙΕΣΕΝΕΜΙ to the right of figures.  
Orn.: palmettes, seven to eight red-and-black leaves, incised tie.  
Bibl.: invitationcard H.A.C. Kunst der Antike, TEFAF Maastricht 1997.

**165.** MUNICH 2232. Band-cup.  
Prov.: Vulci (funerary). H. 13.6; Hb. 7.6; Hf. 6; D. 20.6.  
A, B: *warrior behind chariot to left*. Shield devices: tripod.  
Inscr. A: ΗΕΡΜΟΓΕΝΕΣ to the left and ΕΠΟΙΕΣΕΝΕΜΕ to the right of figures.  
B: ΗΕΡΜ[...] ΕΠΟΙΕΣΕΝΕΜΕ around figures.  
Orn.: palmettes, seven red-and-black leaves, incised tie.  
Rivet-holes in tondo and stem.  
Bibl.: Hoppin 1924, 130 [Hermogenes]; *ABV* 165.3; Fellmann 1989, pls. 8.6, 9.1-5, Beil. 2,2.  
BAPD no.: 310563. CAVI no.: 5246.

#### UNDATED

**166.** MILETUS Z 05.42.121. Band-cup, fr.  
Non vidi. Prov.: Miletus.  
Inscr. A: [...]ΕΝΕΣΕΠΟΙΕΣΕΝ  
Bibl.: Kunisch forthcoming.

**167.** MILETUS Z 05.42.123. Band-cup, fr.  
Non vidi. Prov.: Miletus.  
Inscr. A: [...] ΟΓΕΝΕΣ[...]  
Bibl.: Kunisch forthcoming.

## 7.2 TLEMPOLEMOS, SAKONIDES; KAULOS, SAKONIDES

### TLEMPOLEMOS, possibly SAKONIDES

#### EARLY PERIOD, c. 545/40 BC

**168.** BERLIN F 1763. Lip-cup.  
Figs. 65, 70a; pl. 49c. Prov.: Vulci (funerary). H. 15;  
D. 24.5.  
A, B: *two opposing lions, looking round.*  
Inscr. A: ΤΛΕΝΠΟΛΕΜΟΣ:ΜΕΠΟΙΕΣΕΝ  
B: ΤΛΕΝΠΟΛΕΜΕ:ΚΝΥΝΥΟΝ

Orn.: palmettes, 13 black leaves, incised tie.  
Bibl.: Hoppin 1924, 364, no. 1 and 2 [Tlenpolemos];  
*ABV* 178.1; *Add<sup>2</sup>* 50; Immerwahr 2006, 139, n. 16,  
159 [Near the Taleides P.].  
BAPD no.: 301353. CAVI no.: 2227.

### TLEMPOLEMOS, SAKONIDES

#### EARLY PERIOD, c. 545/40 BC

**169.** LONDON, market. Band-cup.  
Fig. 70b; pl. 49d. H. 15.3; D. 23.3; W. 31.  
A, B: no figurework.  
Inscr. A: ΤΛΕΝΠΟΛΕΜΟΣΕΠΟΙΕΣΕΝ  
B: ΤΛΕΝΠΟΛΕΜΟΙΕΠΟΙΕΣΕΝ  
Orn.: palmettes, 17 black leaves.  
Bibl.: *Para* 74 [Tlenpolemos]; Sotheby's London, 9  
December 1993, no. 29.  
BAPD no.: 350514. CAVI no.: 2089.

**170.** BERLIN V.I. 3152. Lip-cup.  
Fig. 66a-b; pl. 50a-b. Prov.: Vulci (funerary). Pres. H.  
7.6; D. 22.8.  
A, B: *female head in outline to left.*  
Inscr. A: ΤΛΕΝΠΟΛΕΜΟΣΕΠΟΙΕΣΕΝ  
B: ΣΑΚΟΝΙΔΕΣΕΓΡΑΦΣ[  
No ornaments. Foot restored.  
Bibl.: Hoppin 1924, 320, no. 1 [Sakonides], 364, no.  
3 [Tlenpolemos]; *ABV* 171.13, 178.2; Haldenstein  
1982, 86-88; *Add<sup>2</sup>* 48; Cohen 2006, 154, 166-67, fig.  
42.1-2.  
BAPD no.: 301100. CAVI no.: 2439.

### Possibly TLEMPOLEMOS, SAKONIDES

#### MIDDLE PERIOD, c. 540 BC

**171.** MUNICH 2165. Lip-cup.  
Fig. 70c. Prov.: Vulci (funerary). H. 13.6; Hb. 7.5; Hf.  
6.1; D. 21; Df. 7.9.  
A, B: *female head in outline to left.*  
Inscr. A: ΣΑΚΟΝΙΔΕΣΕΓΡΑΦΣΕΝΕ[  
B: ΧΑΙΡΕΚΑΙΠΙΕΙΤΕΔΙ

Orn.: palmettes, seven red-and-black leaves, incised  
tie, black central leaf.  
Bibl.: Hoppin 1924, 322 [Sakonides]; *ABV* 171.1;  
Haldenstein 1982, 86-88; Fellmann 1988, pls. 22.3, 5-  
6, 23.1-2, Beil. 6,3; *Add<sup>2</sup>* 48; Wachter 2003, 157-58,  
no. 67.  
BAPD no.: 301088. CAVI no.: 5231.

### SAKONIDES

#### MIDDLE PERIOD c. 540 BC

**172.** ST. PETERSBURG, Archaeological Institute.  
Lip-cup, fr.  
Pl. 50c-d. Prov.: Olbia.  
A: *bust of Athena to left.*  
Inscr.: ΣΑΚΟΝΙΔΕΣΕΓ[  
Bibl.: Gorbunova 1978, 215 [Sakonides]; Iozzo  
1998, 257, pl. LXXII.1-2.  
BAPD no.: 23784.

Inscr.: ]ΟΝΙΔΕΣ  
Bibl.: *ABV* 172 [Sakonides].  
BAPD no.: 301108. CAVI no.: 949.

**173.** ATHENS, NM Acropolis. Lip-cup, fr.  
Non vidi. Prov.: Athens, Acropolis.

**174.** VATICAN 17827/ Alb 325. Band-cup.  
Pl. 51a. Prov.: Italy? Lip 4; H-z. 3.4.  
A: *arming warriors, men, women, warriors.*  
B: *warriors, man* (incomplete).  
Inscr. A, B: nonsense around figures. No  
ornaments.  
Bibl.: Albizzati 1929-35, no. 325, pl. 36, fig. 55;  
Fales 1971, 201 [Lydos]; Brijder 1974, 108, fig. 7  
[Sakonides]; Brijder 1975, 164, 176, fig. 22;

Haldenstein 1982, 55-6 [associated with her Hischylos P.]; Lowenstam 1993, fig. 5; Barringer 1995, 29, pl. 12.  
BAPD nos.: 2850, 30247. CAVI no.: 6976.

**175.** AMSTERDAM 2144, BRUSSELS R 430 X-Y, HEIDELBERG S 6a-b and ROME, VG 79591. Band-cup, fr.  
Fig. 69. Prov.: Chiusi.  
A: *arming warrior, horseman, men, women.*  
B: *horsemen, woman, men.*  
Inscr.: nonsense around figures.  
Bibl.: *ABV* 172 [Sakonides]; *Add<sup>2</sup>* 49; Brijder 1974, 105-9, figs. 1-5; Haldenstein 1982, 89, 91-92 [Sakonides II]; H. Gropengiesser 1979, *CVA* Heidelberg 4, pl. 155.1; Hannestad 1989, 19, no. 143, 161 (with an incomplete photo reconstruction); Brijder et al. 1996, pl. 101.7 (with another incomplete photo reconstruction).  
BAPD nos.: 2951, 10958, 301105. CAVI no.: 2958.

**176.** VATICAN 34572. Lip-cup.  
Fig. 67a; pl. 51b-c. Prov.: Italy? H. 14.1; Hb. 7.1; Hf. 7; D. 20.7; W. 28.2; Df. 8.2; lip 2.8.  
A, B: *Herakles wrestling the Nemean lion.*  
Inscr. A: XAIIPEKAIPIIEITEAI  
B: XAIXAIIPEKAIPIIEIPE  
Orn.: palmettes, seven red-and-black leaves. Red dividing line probably modern overpainting.  
Bibl.: Beazley-Magi 1939, no. 59, pls. 20, 22; *ABV* 172 [Sakonides]; Scheller 1981, 222, n. 5; Haldenstein 1982, 89-92 [Sakonides I]; Wachter 2003, 158, no. 72; Immerwahr 2006, 170.  
BAPD no.: 301107. CAVI no.: 7023.

#### LATE PERIOD, c. 540/30 BC

**177.** NEW YORK 51.125.10. Lip-cup, fr.  
Pl. 52a. H. 5.9; L. 9.  
A: *female head in outline to left.*  
Inscr.: ]EKAIPIIEIT[  
Ex Rome, Quadrini. (as is next cup).  
Bibl.: *ABV* 171.6; Bothmer 1962, 256-7, pl. 65, fig. 4; *Para* 71.6; Haldenstein 1982, 87-88; *Add<sup>2</sup>* 48; Pelagatti 1999, 316, fig. 5; Wachter 2003, 158, no. 70.  
BAPD no.: 301093. CAVI no.: 5702.

**178.** VATICAN 34950 (Ast 4). Lip-cup.  
Figs. 67b, 78b; pl. 52c-d. Prov.: Orvieto (funerary).  
Pres. H. 7.2; D. 20.5; W. 26.8; lip 2.2.  
A, B: *female head in outline to left.*  
Inscr. A: ΕΛΟΣΙΧΥΟΛΙΟΣΙΤΥΙΟΣΕΝΕΝ  
B: ΧΕ[...ΙΤ].]ΜΟΔΛΟΙΑΥΕΛΓ(?)ΕΟΣ  
No ornaments.  
Ex Rome, Quadrini. (as is previous fragment).  
Bibl.: *ABV* 688=171.7bis; *Para* 71 (where described as fragment); Haldenstein 1982, 87-88; Iozzo 2002, 142-44 no. 191, pl. LXXXIX.

BAPD nos.: 306561, 350501. CAVI no.: 7028.

**179.** LONDON B 402. Lip-cup.  
Fig. 64; pl. 52b. Prov.: Vulci (funerary). H. 9.9; Hb. 5.1; Hf. 4.8; D. 14.8; W. 20.4; Df. 6.3; lip 2.1.  
A, B: *female head in outline to left.*  
Inscr. A: ΝΙΧΟΣΙΧΟΣΙΧΙΧΙΧ  
B: ΚΑΧΝΙΝΙΧΑΟΣΙΧ  
No ornaments.  
Bibl.: W. Wroth, *JHS* 1891, 143 [Glaukytes]; Hoppin 1924, 116, no. 6 [Glaukytes]; Smith/Pryce 1926, pl. 12.10; Beazley 1932, 174 [Eucheiros-Sakonides group]; Rumpf 1937, 23, no. 7 [Sakonides]; *ABV* 171.8 [Sakonides]; Haldenstein 1982, 86-88.  
BAPD no.: 301095. CAVI no.: 4303.

**180.** PARIS, CabMéd, Froehner 1597+1646. Lip-cup, fr.  
Pl. 53a-b. Prov.: Italy.  
A, B: *female head in outline to left.*  
Inscr. A: ΧΑΙΠΕΚΑΙΠΙΕ[  
Bibl.: Hoppin 1924, 136.20 [Hermogenes]; *ABV* 171.7 [Sakonides]; Iozzo 1998, 259, pl. LXXII.3-4; Pelagatti 1999, 316, fig. 6.  
BAPD no.: 301094. CAVI no.: 6078.

**181.** ORVIETO 291. Lip-cup.  
Prov.: Orvieto (funerary).  
A, B: *female head in outline to left.*  
Inscr.: imitation. No ornaments.  
Bibl.: *ABS<sup>2</sup>* 105, n. 22 [Sakonides]; Rumpf 1937, pl. 28b; *ABV* 171.11; Haldenstein 1982, 86.  
BAPD no.: 301098.

**182.** SYDNEY 98.17. Lip-cup.  
D. 22; W. 29.2.  
A, B: *female head in outline to left.*  
Inscr. A: ΧΑΙΠΕΚΑΙΠΙΕΙΤΕΔ[  
B: ΧΑΙΠΕΚΑΙΠΙΕΙΤΕΔΙ  
No ornaments. The foot is partly restored.  
Bibl.: J.D. Beazley, A Sakonides in Sydney, *JHS* 59 (1939) 282-83, fig. 1 [Sakonides]; *ABV* 171.5; C.A. Lawler, *Treasures from the Nicholson Museum*, Sydney 1979, 14, no. 66; Immerwahr 1990, 52, no. 253; Wachter 2003, 159, no. 77, pl. 183.  
BAPD no.: 301092. CAVI no.: 7523.

**183.** PHOKAIA, no. 52. Lip-cup, fr.  
Pl. 53c. Prov.: Phokaia (settlement).  
H. 4.8; L. 8.2; D. 24.  
A: *female head in outline to left.*  
Inscr.: ΠΙ[  
Bibl.: Tuna-Nörling 1993, 22, fig. 15 [Sakonides]; Tuna-Nörling 2002, 177, no. 35.

**184.** SYRACUSE, Galleria Numismatica del Museo Nazionale, 32896. Lip-cup, fr.  
Prov.: Sicily, Naxos. H. 2.7; L. 2.5.

*A: female head in outline to left.*

Bibl.: Pelagatti 1999, 313-21, figs. 1-3 [Sakonides; F. Fouilland].

**185.** BRYN MAWR COLLEGE P-92. Lip-cup, fr.  
Prov.: Cerveteri.

*A: female head in outline to left.*

Bibl.: Swindler 1916, 320, no. b, fig. 8 [Sakonides]; Beazley 1932, 174 [Eucheiros-Sakonides Group]; Rumpf 1937, 23, no. 6 [Sakonides]; *ABV* 171.4 [Sakonides]; *Add<sup>2</sup>* 48; Pelagatti 1999, 316, fig. 4. BAPD no.: 301091.

**186.** LONDON, market. Lip-cup.

Pl. 53d. H. 15.4; D. 23; W. 30.8.

A, B: *female head in outline to left.*

No inscriptions nor ornaments.

Bibl.: Bloesch 1982, no. 14 [Sakonides]; Sotheby's London, 9 December 1993, no. 32; Pelagatti 1999, 317, figs. 8-9.

BAPD no.: 7194.

**187.** BERLIN ex F 1756. Lip-cup, fr.

Pl. 53e. H. 2.8.

*A: female head in outline to left.*

Bibl.: Rumpf 1937, 23, no. 3 [Eucheiros, Sakonides]; *ABV* 162.3, 171.2; Bothmer 1962, 257, n. 33; Haldenstein 1982, 52-53; Pécasse 2002, 95, n. 47; Heesen 2009, 120, fig. 2. BAPD no.: 301089.

**188.** ROME, VG 102074. Lip-cup, fr.

Prov.: Cerveteri (?). H. 3.4; L. 2.9.

*A: female head in outline.*

Bibl.: Hannestad 1989, no. 6 [Prob. Sakonides].

**189.** SYRACUSE 7/355. Lip-cup, fr.

Prov.: Sicily, Megara Hyblaea (settlement).

*A: female head in outline to left.*

Bibl.: Vallet/Villard 1964, pl. 89.2; *Para* 71 [Compare to Sakonides]; Pelagatti 1999, 316, fig. 7. BAPD no.: 350502.

**190.** GRAVISCA s.n. Lip-cup, fr.

Non vidi. Prov.: Gravisca (sanctuary). H. 1.5; L. 1.

*A: female head in outline to left.*

Bibl.: Iacobazzi 2004, 80, no. 111 [Sakonides].

---

## KAULOS, SAKONIDES

### c. 535/30 BC

**191.** TARANTO I.G. 6221. Band-cup.

Figs. 68a-b, 70d; pl. 54a-c. Prov.: Leporano, contrada S. Marco presso Saturo (funerary). H. 18.1; D. 27.5; Df. 11.9.

A, B: *winged female figure and seated man, surrounded by men, women, horsemen.*

Inscr. A, B: nonsense around figures.

Inscr. below handles: ΚΑΥΛΟΣ [ ] ΠΟΙΕΣΣΕΝ

and ΣΑΚΟΝΙΔΕΣ ΕΓΡΑΦΣΕΝ.

Orn.: palmettes, nine red-and-black leaves, incised tie.

Rivet-holes in stem.

Bibl.: Quagliati 1903a, 34-35 [Sakonides and Kaulos]; Hoppin 1924, 323, no. 4; *ABV* 171-72; C. Drago 1962, *CVA* 3, pl. 33.1-4; *Para* 71; Brijder 1974, 108, fig. 6; E. Brümmer 1976, *CVA* Hamburg 1, p. 53; Haldenstein 1982, 89-90 [Sakonides I]; *LIMC* III (1986) s.v. Eileithyia (R. Olmos) 691, no. 52; *Add<sup>2</sup>* 48; Alessio 1990, 43-44, figs. 14-19; Rebillard 1992, 509, 533, 538; Masiello 1997, 255-57, fig. 61.2; Lippolis 1997, 377; Immerwahr 2006, 142, 171. BAPD no.: 301103. CAVI no.: 7604.

---

## MANNER OF SAKONIDES

### c. 540/30 BC

**192.** BERLIN F 1757 (lost). Lip-cup, fr.

Pl. 54d.

*A: female head in outline to right.*

Bibl.: Rumpf 1937, 23, no. 9, pl. 28a [Sakonides]; *ABV* 171.14; Haldenstein 1982, 87; *Add<sup>2</sup>* 48.

BAPD no.: 301101.

**193.** ATHENS, NM Vari a. Lip-cup, fr.

Fig. 78c; pl. 54e. Prov.: Attica, Vari (funerary). H. 2.4; L. 3.2.

*A: female head in outline to left.*

Bibl.: *Para* 71 [Sakonides, Callipolitis-Feytmans];

Callipolitis-Feytmans 1986, pl. 30.5.

BAPD no.: 350500.

**194.** FLORENCE 71008. Lip-cup.

Fig. 78d; pl. 55a-b. Prov.: Pescia Romana (funerary). H. 10.3; Hb. 5.3; Hf. 5; D. 14.8; Df. 6; lip. 2.2.

A, B: *female head in outline to left.*

Inscr. A: NIXNIXNIXNN (?), B: NIXNIXNIXNI (?)

Orn.: palmettes, seven to eight leaves, incised tie.

Bibl.: Beazley 1932, 174 [Eucheiros-Sakonides group]; *ABV* 171.9 [Sakonides]; Clark 2009, 97, table 2.

BAPD no.: 301096. CAVI no.: 3511.

**195.** FLORENCE 71009. Lip-cup.  
Pl. 55c-d. Prov.: Pescia Romana (funerary). H. 9.9;  
Hb. 5.2; Hf. 4.7; D. 14.8; W. 20.6; Df. 6.3; Lip 2.2.  
A, B: *female head in outline to left*.  
Inscr. A: NIXNIXNIXNI (?), B: NIXIXNINNIX (?)

Orn.: palmettes, seven to eight leaves, incised tie.  
Bibl.: Beazley 1932, 174 [Eucheiros-Sakonides group]; *ABV* 171.10 [Sakonides]; Esposito/Tomasso 1993, 28, fig. 24 [Sakonides].  
BAPD no.: 301097.

---

### 7.3 GROUP OF BERLIN 1803

#### c. 540/30

**196.** CIVITAVECCHIA. Lip-cup, fr.  
Fig. 78e; pl. 56a. Prov.: Etruria, prob. Civitavecchia.  
Lip 2.3.  
A: *female head in outline to left*.  
Imitation inscription. Orn.: palmette, five red-and-black leaves. (joining fragment with the palmette now lost).  
Bibl.: *ABV* 202 [Gr. of Berlin 1803]; Schreiber 1999, 151, fig. 18.6 (where Malibu 81.AE.114.9 [Sakonides]).  
BAPD no.: 302608. CAVI no.: 3190.

**197.** MELBOURNE D 118/1969. Lip-cup.  
Pl. 56b. H. 13.3; D. 21.5; W. 28.5.  
A, B: *female head in outline to left*.  
Imitation inscription. Orn.: palmette, five red-and-black leaves (black central leaf).  
Bibl.: *MuM*, Sonderliste G, November 1964, no. 58; Sotheby's London, 14 November 1966, no. 122; Trendall 1978, pl. 4b [Sakonides]; Haldenstein 1982, 99 [Hermogenes]; A. Dunsmore et al., *Ancient Civilizations in the International Collections of the National Gallery*, Melbourne 2004, p. 54 [Sakonides].  
BAPD nos.: 14911, 9017864. CAVI nos.: 2100, 5083.

---

### 7.4 THRAX, STROIBOS PAINTER

#### c. 535/30 BC

**198.** TARANTO I.G. 6222. Band-cup.  
Figs. 71-72; pl. 56c-d. Prov.: Leporano, contrada S. Marco presso Saturo (funerary). D. 19.9; Df. 8.3.  
A, B: *warrior behind chariot to right*.  
Inscr. A, B: ΘΠΑΙΧ to the left and ΕΠΟΙΕΣΕΝ to the right of figures (on side B the theta of the name is replaced by a phi).

Orn.: palmettes, seven red-and-black leaves (black central leaf), incised tie. Foot restored.  
Bibl.: Pfuhl 1923, 275 [painted by Hermogenes]; *ABV* 178; *Para* 74; C. Drago 1962, *CVA* 3, pl. 32.1-2; Haldenstein 1982, 101 [possibly her Hischylos P.]; Immerwahr 1990, 146, no. 1005; Alessio 1990, 42, figs. 13, 13a; Masiello 1997, fig. 61.3; Lippolis 1997, 378.  
BAPD no.: 301351. CAVI no.: 7605.

---

### 7.5 HISCHYLOS, STROIBOS PAINTER

#### c. 535/30 BC

**199.** NEW YORK 29.131.6. Band-cup.  
Figs. 73-74; pl. 57a-b. Prov.: Italy (funerary?). Hb. 6.6; D. 21.4; H-z. 2.5.  
A: *frontal chariot, on either side a nude youth*.  
B: *frontal chariot, a mantle-figure to the left, a nude youth to the right*.  
Inscr. A, B: ΗΙΣΧΥΛΟΣ to the left and ΕΠΟΙΕΣΕΝ to the right of the figures.  
Orn.: palmettes, seven red-and-black leaves (black central leaf), incised tie. One handle completely, the other largely restored. Foot modern.  
Bibl.: Beazley 1932, 190 [Hischylos]; Hafner 1938, 5, no. 21; Richter 1953, pl. XIV.22a-c; *ABV* 167.2; Haldenstein 1982, 54-56, 93 [her Hischylos P.]; Immerwahr 1990, 48, n. 46; Cohen 1991, 57-58, fig.

11.  
BAPD no.: 310584. CAVI no.: 5653.

**200.** CIVITAVECCHIA 1524. Band-cup.  
Pl. 57c-d. Prov.: Etruria, prob. Civitavecchia (funerary?). H. 14; D. 21.5; W. 30.1; Df. 10.3.  
A, B: *racing chariot to right*.  
Inscr. A: ΗΙΣΧΥΛΟΣ to the left and ΕΠΟΙΕΣΕΝ to the right of the figures. B: ΗΙΣΧ[ ]ΛΟΣΜΕ to the left and ΕΠΟΙΕΣΕΝ to the right of the figures.  
Orn.: palmettes, five red-and-black leaves (black central leaf).  
Rivet-holes in stem.  
Bibl.: Beazley 1932, 189 [Hischylos]; *ABV* 166.1; Haldenstein 1982, 54-55, 101 [her Hischylos P.].  
BAPD no.: 310583. CAVI no.: 3192.

## 7.6 STROIBOS PAINTER

### c. 535/25 BC

**201.** LONDON B 401. Lip-cup.  
Figs. 76a-b, 78f; pl. 58a-b. Prov.: Vulci (funerary). H. 15.4; Hb. 8.4; Hf. 7; D. 22.7; W. 30; Df. 8.8.  
A, B: *female head in outline to left*.  
Inscr. A: ΣΤΡΟΙΒΟΣΚΑΛΟΣ  
B: ΧΑΙΠΕΚΑΙΠΙΕΙ  
No ornaments.  
Bibl.: W. Wroth, *JHS* 1891, 143 [Glaukytes]; Tonks 1905, 293 [Phrynos]; Hoppin 1924, 116, no. 5 [Glaukytes]; Smith/Pryce 1926, pl. 14.9; *ABS*<sup>2</sup> 105, n. 22 [Sakonides]; *ABV* 171.3, 675.1; Williams 1985, 34, fig. 38; Immerwahr 1990, 51, no. 251, pl. 11.45; Rebillard 1992, 520, n. 70; Wachter 2003, 162, no. 87, pl. 185.  
BAPD no.: 301090. CAVI no.: 4302.

**202.** BOSTON 66.816. Lip-cup.  
Figs. 75, 77; pl. 58c-d. Prov.: Italy (funerary?). H. 15.5; Hb. 7.6; Hf. 7.8; D. 22.6; W. 31; Df. 10.2; lip 3.  
A, B: *female head in outline to left*.  
Inscr. A: ΣΤΡΟΙΒΟΣΚΑΛΟΣ  
B: ΧΑΙΠΕΚΑΙΠΙΕΙ  
Orn.: palmettes, five red-and-black leaves, incised tie. Rivet-holes in tondo and top of stem.  
Bibl.: *Para* 71 [Sakonides], 318; True 1978, pls. 90.3-4, 91.4; Haldenstein 1982, 87, 97; *Add*<sup>2</sup> 48; Immerwahr 1990, 52, no. 254, pl. 11.46; Wachter 2006, 162, no. 84.  
BAPD no.: 350499. CAVI no.: 2818.

**203.** LONDON B 402,1. Lip-cup, fr. Prov.: Cyprus, Salamis.  
A: *female head in outline to left*.

Inscr.: ΣΤ[  
Bibl.: W. Wroth, *JHS* 1891, 143, fig. 6 [Glaukytes]; Tonks 1905, 290, fig. 3, 293 [Phrynos]; Hoppin 1924, 116, no. 7 [Glaukytes]; *ABS*<sup>2</sup> 105, n. 22 [Sakonides]; *ABV* 171.12, 675.2; Gjerstad 1977, no. 402; *Add*<sup>2</sup> 48; Immerwahr 1990, 51, no. 252.  
BAPD no.: 301099. CAVI no.: 4304.

**204.** PONTECAGNANO 67529. Lip-cup, fr.  
Pl. 59a. Prov.: Pontecagnano (funerary). H. 4.5; L. 4.5.  
A: *female head in outline to left*.  
Inscr.: ΣΤΡΟΙΒΟΣ[  
Not previously published.

**205.** THASOS 2141π and 59.655. Lip-cup, fr.  
Prov.: Thasos, Artemision (sanctuary).  
A: *youth running to right looking round, on either side man to centre*.  
Inscr. A: ΣΤ[ ]ΛΟΣ B:]ΙΕΙ  
Orn.: palmette.  
Bibl.: G. Daux, *Chronique des Fouilles en 1957, BCH* 82 (1958), 813, fig. 15; *Para* 318 (D. von Bothmer restores to 'Stroibos kalos').  
BAPD no.: 352391. CAVI no.: 4215.

**206.** LONDON B 404. Lip-cup.  
Pl. 59b. Prov.: Vulci (funerary). H. 13.8; D. 20.4.  
A, B: *nude youth with chlamys over arm running to right looking round, on either side mantled youth*.  
Inscr. A, B: nonsense. No ornaments.  
Foot restored.  
Bibl.: Smith/Pryce 1926, pl. 12.1; Haldenstein 1982, 91-92 [Sakonides II].  
BAPD no.: 13248. CAVI no.: 4306.

## POSSIBLY STROIBOS PAINTER

**207.** Once ROME HIRSCH de' MINERBI. Little-master cup. Non vidi.  
A, B: *Herakles wrestling the Nemean lion*.  
Inscr. A: ΣΤΡΟΙΒ[ ]ΚΑΛΟΣ B: ΧΑΙΠΕΚΑΙΠΙΕΙ  
Bibl.: W. Klein, *Lieblingsinschriften* 50, no. 2; *ABV* 675.3; Wachter 2003, 163, no. 96.  
BAPD no.: 306470. CAVI no.: 7272.

**208.** LONDON, market. Band-cup.  
A: *Ajax and Hektor fighting over dead body, on either side warriors and horsemen*. B: *three chariots leaving for battle, horsemen*.  
Inscr. A: ΑΙΑΣ and ΗΕΤΑΟΡ between central figures.

Possibly on edge of foot: ΣΤΡΟΙΒΟΣΚΑΛΟΣ  
No ornaments.  
Bibl.: F.W.E. Gerhard 1840-58, *Auserlesene griechische Vasenbilde*, pls. 190-91; W. Wroth, *JHS* 1891, 143 [Glaukytes]; Tonks 1905, 291 [prob. not Phrynos]; Hoppin 1924, 116-17, no. 8 [Glaukytes]; Sotheby's London, 13 July 1938, no. 24; *ABV* 675.4; K.F. Johansen, *The Iliad in Early Greek Art*, Copenhagen 1967, 193, fig. 79; *Para* 318; Greenhalgh 1973, 124, 193 no. A 59; Heesen 2006, 59, n. 14.  
BAPD no.: 306472. CAVI no.: 4799.

## MANNER OF STROIBOS PAINTER

### c. 535/30 BC

**209.** SWITZERLAND, private. Band-cup.  
Pl. 59c-d.  
A, B: *warrior (dis)mounting chariot to left*. Shield

device: white dots around red circle.  
Orn.: palmettes, five red-and-black leaves.  
Imitation inscriptions on either side of figures.  
Bibl.: sale list H.A.C. Kunst der Antike, TEFAF  
Maastricht, March 1998, no. 73 [Hermogenes].

---

## 8. NEANDROS, NEANDROS PAINTER, AMASIS, AMASIS PAINTER AND OAKESHOTT PAINTER (nos. 210-35; pls. 60-66)

### 8.1 NEANDROS, NEANDROS PAINTER

#### c. 555/50 BC

**210.** PARIS, Louvre F 82. Lip-cup.  
Figs. 79, 81a; pl. 60a. Prov.: Vulci (funerary). Hb. 8.0; D. 23.2.  
I: medallion (D. 12.4). Tondo (D. 6.6): *Herakles wrestling the Nemean lion*, tongue border with dot-bands. A, B: no figurework.  
Inscr. A, B: NEANΔΡΟΣΕΠΟΙΕΣΕΝ  
No ornaments.  
Bibl.: Hoppin 1924, 170, no. 2, 171 [Neandros]; F. Pottier 1933, *CVA* 8, pls. 78.9, 79.2; *ABV* 167.1; Bothmer 1962, 256; *Para* 70.2; Maffre 1979, 23, fig. 6; Haldenstein 1982, 49-51, 148; *Add<sup>2</sup>* 47.  
BAPD no.: 310587. CAVI no.: 6298.

#### c. 550/40 BC

**211.** BOSTON 61.1073. Band-cup.  
Fig. 80; pl. 60c-d. H. 16.0; Hb. 8.4; Hf. 7.6; D. 22.5; W. 30.5; Df. 10.3; H-z. 2.5.  
A: *two lions attacking bull, panther attacking deer*. B: *lion attacking boar, two panthers attacking deer*.  
Inscr. A: ΕΑΝΔΡΟ[ ]:ΕΠΟ[ ]ΣΕΝΕΥΓΕ  
ΠΑΡΔΑΛΙΣΗΙΔΙΝΑΧΙΝΑΙΜΕ and retr.:  
ΣΕΡΕΝΗΟΔΙΓΕΝΑΙΧΙ ΝΤΑΥΡΟΣΗΥΤΟΣ  
B: NEANΔΡΟΣ:ΕΠΟΙΕΣΕΝΕΥΓΕ  
ΛΗΕΟΝΤΟΝΚΑΠΡΟΤΟΝΔΑΝΑΙΧΙ and retr.:  
ΕΥΓΕΝΑΙΧΙΝΑΙΜΕ[ ]ΟΣΗΕΔΙ  
Orn: sirens.  
Bibl.: *MuM*, Auktion 22, 13 May 1961, no. 125 [Neandros]; *Para* 69-70, 70.1; Boardman 1974, fig. 120; Mommsen 1975, 19, pl. 132; True 1978, pls. 98.3-4, 99.4; Scheller 1981, 220-27; Haldenstein 51, 156; *Add<sup>2</sup>* 47; Kopf-Wendling 1989, 138, no. 13;

Immerwahr 1990, 49, no. 229, pl. 14, figs. 62-65;  
Rebillard 1992, 509; Hofsten 1997, 91, Ab 30, pls. 10.2, 12.4, 17.10, 22.2; Kreuzer 1998a, 183;  
Immerwahr 2007, 183, 189.  
BAPD no.: 350341. CAVI no.: 2805.

**212.** CORINTH 220-4/P 722. Lip-cup.  
Figs. 81b, 82; pl. 60b. Prov.: Corinth, north Cemetery (funerary). H. 14.8; D. 21.1; Df. 9.7.  
A, B: no figurework.  
Inscr. A: ΝΕΑΔΡΟΣΜΕΠΟΙΕΣΕΝ  
B: NEANΔΡΟΣΜΕΠΟΙΕΣΕΝ  
Orn.: palmettes, 11-12 black leaves.  
Bibl.: T.L. Shear, Excavations in the Theatre District and Tombs of Corinth in 1929, *AJA* 33 (1929), 536, fig. 18 and 542 [Neandros]; Beazley 1932, 180; *ABV* 167.2; *Corinth* XIII, 203, pl. 32; Haldenstein 1982, 51; Immerwahr 1990, 47, no. 225, pl. 12, figs. 49-50.  
BAPD no.: 310588. CAVI no.: 3324.

**213.** Once NORTHHAMPTON, Castle Ashby (lost).  
Little-master cup, fr. Non vidi.  
Inscr.: ]ΝΔΡΟΣΕΠΟΙΕΣΕΝ  
Bibl.: Hoppin 1924, 170, no. 1 [Neandros];  
Beazley/Payne 1929, 266 [Sondros equally possible as Neandros]; *ABV* 168.1 [Neandros (or Sondros)];  
Boardman/Robertson 1979, vi.  
BAPD no.: 301066.

**214.** VATICAN. Little-master cup, fr. Non vidi.  
Inscr.: ]ΔΡΟ[  
Bibl.: *ABV* 168.2 [Neandros (or Sondros)].  
BAPD no. 301067. CAVI no.: 6961.



## NEANDROS, AMASIS PAINTER

### c. 550/40 BC

**215.** BOLLIGEN, Blatter. Band-cup, fr.  
Pl. 61a. Prov.: Vulci (funerary?). H. 7.5; L. 9.8.  
A: *men, horseman, nude youth, chariot to right*.  
Inscr.: NEAN[ and ΔO[ above chariot.  
Bibl.: Blatter 1971, 422-27, fig. 1 [Neandros, potter, painting related to Lydos]; Haldenstein 1982, 52, 54-56 [her Hischylos P.]; Blatter 1989, 57 [Amasis P.]; *Add<sup>2</sup>* 400; Kreuzer 1992, 68, ad no. 69.  
BAPD nos.: 785, 41412. CAVI no.: 5841.

**216.** BASEL, Cahn HC 844 and HC 1423. Band-cup, fr.  
Pl. 61b. H-z. 2.75.  
A: *seated men and woman to right, chariot to right, seated man to left*.  
Inscr.: ]EANΔPOΣEΠIOEΣ and three letters above chariot.  
Bibl.: Kreuzer 1992, 67-68, no. 69 [Neandros, potter, Heidelberg P.].  
BAPD no.: 18413.

---

## 8.2 AMASIS PAINTER

### c. 550 BC

**217.** MADRID, Gomez Moreno. Band-cup.  
Pl. 61c-d. H. 13.0; D. 21.0.  
A, B: *winged figure running to right, on either side mantle-figure and horseman to centre*.  
No inscriptions nor ornaments.  
Bibl.: Bothmer 1971, 123-30, pl. 24 [Amasis P.]; Haldenstein 1982, 117; Bothmer 1985, 208, fig. 108a-b.  
BAPD no.: 6192.

Bibl: not previously published [attr. by von Bothmer].

### c. 550/45 BC

**218.** CRACOW, Czartoryski 30. Band-cup.  
Pl. 62a-b. H. 14; D. 21.5; W. 28.  
A: *Dionysos leading Hephaistos on donkey to right, with Aphrodite (or Ariadne), dancing satyrs, male and female bystanders*. B: *winged female opposing Hermes, men, horsemen*.  
No inscriptions nor ornaments.  
Bibl.: K. Bulas 1935, *CVA* 1, pl. 5.1a-b; *ABV* 156.84 [Amasis P.]; Bothmer 1971, 124-25, pl. 25; Haldenstein 1982, 104, 117; Bothmer 1985, 209, fig. 109a-b; Carpenter 1986, 42-43, 92; Schöne 1987, 255, no. 15; Brijder 1991b, 358, 419; Hedreen 1992, 27 nn. 47, 53 and 54, 183, no. 8; Isler-Kerényi 1993, pl. 1.6; Villanueva-Puig 2009, 111, n. 7, 112, n. 11.  
BAPD no.: 310513.

**221.** TEL AVIV 90458, 90558. Band-cup, fr.  
Pl. 63a-b.  
A: *two warriors attacking bearded man, men, horseman*. B: *two men, warrior chasing horseman (Achilleus and Troilos?)*.  
No inscriptions. Orn.: lion.  
Bibl.: Vente Hotel Drouot, 11-14 May 1903, no. 77; Bothmer 1960, 71ff., pl. 3.1-2 [Amasis P.]; *Para* 67; Bothmer 1985, 157 and 208, fig. 95a,b.  
BAPD no.: 350481.

**219.** NEW YORK 1984.313.1. Band-cup, fr.  
Pl. 62c.  
A: *mantle-figure between horsemen*.  
No inscriptions.  
Bibl.: Bothmer 1985, 208, no. 56 [Amasis P.].  
BAPD no.: 14636.

**222.** LONDON 1888.6-1.596 (B 601.37). Band-cup, fr.  
Pl. 62e. Prov.: Naucratis.  
A: *chariot and running warrior, two fighting warriors*.  
Bibl.: *ABS<sup>2</sup>* 15, no. 41; Beazley/Payne 1929, 269, no. 54, pls. 15.26, 17.28 [Amasis P.]; *ABV* 156.82; Beazley 1961, 62; Möller 2000, 233, no. 5.  
BAPD no.: 310511.

**220.** NEW YORK 1986.99.6. Band-cup, fr.  
Pl. 62d.  
Orn.: lion to left, looking round.

**223.** BERLIN F 1795 (lost). Band-cup.  
Pl. 63c. Prov.: Vulci (funerary). H. 15.0; D. 22.5.  
A: *herald running towards seated man, man to right looking round, two warriors from either side running towards chariot, man to left, nude youth running to left*. B: *chariot racing to right, on either side a warrior running to right, on either side two fighting warriors*.  
No inscriptions nor ornaments.  
Bibl.: Gerhard 1848-50, pl. 1.5-6; Beazley 1929, 269-70 [resembles Amasis P.]; Beazley 1931, 274-75 [possibly Amasis P., "but poor condition makes certainty difficult"]; *ABV* 156.83; Bothmer 1985, 209, fig. 110a-b; Kästner 2005, 116.  
BAPD no.: 310512.

## AMASIS, AMASIS PAINTER

### c. 545/40 BC

**224.** MALIBU, Getty 79.AE.197. Band-cup, fr.  
Fig. 84a; pl. 64a-b. Pres. H. 7.9; est. D. 22.1-22.2.  
A, B: *amazonomachy*.  
Inscr. below handle: AMAΣΙΣ. No ornaments.  
Bibl.: Brommer 1985, 184, fig. 2 [Amasis P., J. Frel];  
Bothmer 1985, 204-7, no. 55; Brijder 1991b, 377.  
BAPD no.: 13712. CAVI no.: 4941.

**225.** GRAVISCA 74/5220. Band-cup, fr.  
Fig. 84b. Prov.: Gravisca (sanctuary). H. 2.3; L. 3.6.  
Inscr. below handle: ]ΑΣΙΣ  
Bibl.: Iacobazzi 2004, 58, no. 60 [Amasis, potter, and  
Amasis P.].

**226.** GRAVISCA 74/6, 74/80, 74/130, 74/87. Band-  
cup, fr.  
Fig. 85; pl. 64c. Prov.: Gravisca (sanctuary). Pres. H.  
11.0; D. 26.0.  
A: *Hermes(?) leading vealed woman towards nude  
youth with mantle over arm, warriors, horsemen,  
spectators*.  
Inscr. below handle: ]Α[ . No ornaments.  
Votive graffito: YBAHΣIOΣ HPHI.  
Bibl.: Torelli 1982, 310, no. 24; F. Boitani-Visentini,  
in Bonghi Jovino 1986, 253-54, fig. 250; A.  
Johnston/M. Pandolfini, *Gravisca. Scavi nel santuario  
greco*, 15. *Le iscrizioni*, Bari 2000, 17, no. 9, pl. 1;  
Iacobazzi 2004, 56-57, no. 58 [Amasis P.].

### AMASIS PAINTER

#### c. 545/40

**227.** GRAVISCA 78/7698. Band-cup, fr.  
Pl. 64d. Prov.: Gravisca (sanctuary). H. 2.0; L. 1.6.  
A: *warrior to right*.  
Bibl.: Iacobazzi 2004, 57-58, no. 59 [Amasis P.].

### c. 540 BC

**228.** PARIS, Louvre F 75. Band-cup.  
Figs. 83, 86; pl. 65a-b. Prov.: Vulci (funerary). H.  
14.3; Hb. 7.4; Hf. 6.9; D. 24.9; W. 32.4; Df. 10.9; H-  
z. 3.1.  
A: *Dionysos facing Aphrodite or Ariadne between  
dancing satyrs and maenads*. B: *two fighting  
warriors, on either side a warrior attacking a  
horseman*.  
No inscriptions. Orn.: palmettes, 5 black leaves,  
incised tie.  
Rivet-holes in tondo and top of stem.  
Bibl.: Beazley/Payne 1929, 269 [resembles Amasis  
P.]; Beazley 1931, 274 [Amasis P.]; Plaoutine 1938,  
pl. 81.3-10; E. Vanderpool, *An Alabastron by the  
Amasis Painter*, *Hesp.* 8 (1939) 253, fig. 10; *ABV*  
156.81; Greenhalgh 1973, 124, 193, no. A 57;  
Haldenstein 1982, 103, 112; Bothmer 1985, 210-12,  
no. 57; *LIMC* III (1986) s.v. Dionysos (C. Gasparri)  
482-83, no. 714; Carpenter 1986, 23, 85, pl. 7B;  
Hedreen 1992, 55, n. 49; C. Pelling ed., *Greek  
Tragedy and the Historian*, Oxford 1997, pl. 3;  
Moraw 1998, 41, 274, no. 20, pl. 4, fig. 10.  
BAPD no.: 310510.

**229.** CAMBRIDGE, FitzMus 94-5, N 215. Band-cup,  
fr.  
Pl. 64e. Prov.: Naucratis.  
A: *two running warriors to left*. Shield device: frontal  
panther's head.  
Bibl.: W. Lamb 1936, *CVA* 2, pl. 21.36.  
BAPD no.: 12856.

---

## 8.3 OAKESHOTT PAINTER

### c. 545/40 BC

**230.** OXFORD 1972.162. Band-cup.  
Fig. 87a; pl. 65c. H. 15.5; D. 25.7; W. 33.5.  
A, B: *satyr running to right, lion and panther  
attacking stag, two lions attacking bull, two  
panthers attacking deer*.  
Nonsense inscriptions between figures, no  
ornaments.  
Bibl.: *MuM*, Auktion 18, 29 November 1958, no.  
84 [P. of New York 17.230.5]; *Para* 78.2  
[Oakeshott P.]; Hölscher 1972, 27, 112, n. 94;  
Mommsen 1975, 19, n. 80; Boardman 1978b, 332,  
fig. 2; Haldenstein 1982, 51, 112, 156; *Add<sup>2</sup>* 51; E.  
Kunze, *Beinschiene. OlympForsch* 21, Berlin 1991,

56, n. 109; Hedreen 1992, 15, 18, 26, n. 28, 27, nn.  
47 and 49, 28, n. 65, 36, 51, 55, n. 49, 172, n. 24,  
183, no. 9, pl. 10; Hofsten 1997, 92-93, Ab 38, pls.  
22.11, 17.11, 24.9; Kreuzer 1998a, 183.  
BAPD no.: 350750.

**231.** KURASHIKI, Ninagawa Museum. Band-cup.  
Fig. 87b. H. 13.5; D. 21.0.  
A, B: *ityphallic donkey, encouraged by satyrs,  
charging a maenad*.  
Nonsense inscriptions between figures. No  
ornaments.  
Bibl.: Simon 1982, 56-57, no. 25 [Oakeshott P. or

near, C.M. Roberston and D.C. Kurtz]; Fellmann 1989, 28; Hedreen 1992, 26, n. 37; Villanueva-Puig 2009, 137.  
BAPD no.: 7311. CAVI no.: 4106.

### c. 540 BC

**232.** NEW YORK 17.230.5. Band-cup.  
Pls. 65d, 66a-b. Prov.: Vulci (funerary). Hb. 9.4; D. 28.4.

A: *Dionysos leading Hephaistos on donkey to right, surrounded by satyrs and maenads.*

B: *Aphrodite (or Ariadne) opposite Dionysos, surrounded by satyrs and maenads.*

No ornaments nor inscriptions.

Foot modern.

Bibl.: *ABS*<sup>2</sup> pl. 1.3; Beazley 1932, 188, 204, fig. 20; F. Brommer, Die Rückführung des Hephaistos, *Jdl* 52 (1937) 202, no. 6, figs. 5-6; *Dev*<sup>2</sup> 51, pl. 48.1-2 [P. of the New York Band Cup]; Richter 1953, pl. XIX.31; W.E. Kleinbauer, The Dionysios Painter and the "Corintho-Attic" Problem, *AJA* 68 (1964) 366, n. 108; *Para* 78.1 [Oakeshott P.]; Boardman 1974, fig. 118; Haldenstein 1982, 112, 115-16; Carpenter 1986, 21-22; Schöne 1987, 255, no. 16; *LIMC* IV (1988) s.v. Hephaistos (A. Hermay/A. Jacquemin) 640, no. 139a; *Add*<sup>2</sup> 51; Kurtz 1989, pl. 1.3; Hedreen 1992, 15, 18, 26, n. 28, 27, nn. 47, 49, 28, n. 65, 36, 51, 55, n. 49, 172, n. 24, 183, no. 9, pl. 10; Isler-Kerényi 1993, pl. 1.5; R. Osborne, *Archaic and Classical Greek Art*, Oxford 1998, 97, fig. 45; Kreuzer 1998a, 64, 182; Isler-Kerényi 2004, 56, n. 168; Hedreen 2006, 278, 290-91, fig. 4; C. Picón et al., *Art of the Classical World in the Metropolitan Museum of Art*, New York 2007, 85, 422, no. 87; Hedreen 2009, 128, fig. 6.

BAPD no.: 350749.

### c. 540/30 BC

**233.** FRANKFURT, LiebigHaus 528. Band-cup, fr. Pl. 66c.

A: *hairy satyr, dancing between two maenads.*

Bibl.: K. Deppert 1968, *CVA* 2, pl. 57.2 [Oakeshott P. by D. von Bothmer]; *Para* 78.3; Haldenstein 1982, 113; Hedreen 1994, 60, n. 85; Kreuzer 1998a, 182; M. Flashar, *Furtwängler, der Archäologe*, Munich 2003, 197, no. 237.

BAPD no.: 350751.

**234.** SAMOS K 6925 (lost). Band-cup, fr.

Pl. 66d. Prov.: Samos, Heraion (sanctuary).

A: *nude woman, krater, ityphallic satyr flute-playing to right, woman dancing to left, ityphallic satyr chasing maenad.* B: *donkey to right.*

Nonsense inscriptions between figures.

Bibl.: Kreuzer 1998a, cat. no. 247, 181-82, pl. 43 [Oakeshott P.].

BAPD nos.: 23536, 24190.

**235.** BOSTON 69.1052. Lip-cup.

Pl. 66e. Rest. H. 10.3; D. 22.7; W. 32.5; Df. 8.4.

I: Tondo (D. 9.0): *maenad running to left looking round, satyr to left, tongue border.* A, B: no figurework.

No inscriptions nor ornaments.

Bibl.: *The Burlington Magazine* 112, no. 810 (1970) 624-27, fig. 95 [Oakeshott P. by C.M. Robertson]; Fales 1971, 201; DeVries 1977, 10; Boardman 1974, fig. 119; Vickers, *The Burlington Magazine* 117, no. 867 (1975) 382-85, fig. 73; J. Henderson, *The Maculate Muse* (New Haven 1975) cover; True 1978, pl. 90.1-2; Vermeule 1979, 102, fig. 19; Haldenstein 1982, 113; Hedreen 1994, 60, pl. 4A; Moraw 1998, 274, no. 14; Hedreen 2007, 171-2, fig. 59; Villanueva-Puig 2009, 134.

BAPD no.: 210.

## 9. EPITIMOS, EPITIMOS PAINTER, LYDOS, NIKOSTHENES, ANAKLES, ANAKLES PAINTER (nos. 236-61; pls. 67-75)

### 9.1 EPITIMOS, EPITIMOS PAINTER

#### c. 550

**236.** COPENHAGEN, NM 13966. Lip-cup.

Figs. 78g-h, 88a, 89a-b, 90a-d; pls. 67a-b, 68c. H. 19.2; Hb. 9; Hf. 10.2; D. 29.8; W. 39; Df. 14.2.

I: medallion (D. 16.3). Tondo (D. 9.5): *homoerotic courting (position γ), on either side nude youth dancing, tongue border with dot-band.* A: *head of Athena in outline.* B: *head of Enkelados in outline.*

Inscr. Lip B: ΕΝΚΕΛΑΔΟΣ.

A: ΕΠΙΤΙΜΟΣΕΠΟΙΕΣΕΝ B: ΧΑΙΡΕΚΑΙΠΙΕΙΣ[

Orn.: A: horsemen. B: peltasts.

Bibl.: Johansen 1960 [Epitimos (potter) and late period Lydos]; K.F. Johansen 1963, *CVA* 8, pls. 324-25; Vos 1963, 3-4, 61, 93, no. 11; Best 1969, 5-7, pl. 1; *Para* 48 [Epitimos P.]; Moore 1972, 49, no. A 280; Vacano 1973, 41, 65, 74-75, 97-99, 117, 229, no. A-128 [Kallis P.]; Tiverios 1978, 68-73, pls. 62-64; Canciani/Neumann 1978, 19, n. 23 [Lydos]; Gorbunova 1978, 215; Snodgrass 1980, 103, pl. 14 and cover; Schauenburg 1981, 339-40; Haldenstein 1982, 81-82, 85, 98; *LIMC* II (1982) s.v. Athena (P. Demargne) 982, no. 273, pl. 736; *Add*<sup>2</sup> 33; Jordan 1988, 214; *LIMC* IV (1988) s.v. Gigantes (F.

Vian/M.B. Moore) 222, no. 207; Blome 1990, 72; Iozzo 1998, 256-57, pl. LXXI.1-2; Lissarrague 1990, 152, 294, no. P 15; Schefold 1992, 58-59, figs. 65-66; Tosto 1999, 151, n. 674; Hupperts 2000, 390, Z 10; Wachter 2003, 164, no. 98; Cohen 2006, 164-65; Steiner 2007, 81-83, figs. 5.5-6; Lear/Cantarella 2008, 197 no. 2.3; Mackay 2010, 353, n. 9. BAPD no.: 350369. CAVI no.: 3257.

### c. 550/45 BC

**237. MALIBU**, Getty 86.AE.157. Lip-cup. Fig. 91a-b; pls. 67c-d, 68d. H. 18.8; Hb. 9.6; Hf. 9.2; D. 30.4; W. 39.8; Df. 15.7. I: medallion (D. 17). Tondo (D. 10.4): *Hermes between seated Zeus and Hera, a female figure to the left*; exergue: *fighting-cocks*, tongue border with dot-band. A, B: *horseman with void horse alongside*. Inscr. A: ΕΠΙΤ[ ]ΕΣΕ[ ] B: Ε[ ]ΙΜ[ ]ΙΟΙΕΣΕΝ Orn: sphinxes leaping outwards. Bibl.: Frel/True 1983, 24-25, no. 12, fig. 12; Clark 1990, pls. 89.4, 91.2-7, 92-93 [Epitimos (potter) and artist very near Lydos (Clark); perhaps by the Epitimos P. (von Bothmer)]; LIMC IV (1988) s.v. Hebe I (E. Simon) 461, no. 27, and s.v. Hera (A. Kossatz-Deissmann) 687, no. 239; *Add<sup>2</sup>* 400; Clark 2009, 97, table 2; Mackay 2010, 353, n. 9. BAPD no.: 10151. CAVI no.: 5000.

**238. NEW YORK** 25.78.4. Lip-cup. Figs. 78i-j, 92a-b; pl. 68a-b, e. Prov.: Vulci (funerary). H. 19.4; Hb. 9.6; Hf. 9.8; D. 30.4; Df. 18.2. I: medallion (D. 16.8). Tondo (D. 11.5): *warrior dismounting horse, squire on second horse*, tongue border. A: *head of Dionysos in outline to left*. B: *female head in outline*. Inscr. A: ΕΠΙΤΙΜΟΣΕΠΙΟΙΕΣΕΝ B: ΕΠΙΤΙΜ[ ]ΙΟΙΕΣΕΝ Orn.: lions leaping to center. Both handles restored. Bibl.: Hoppin 1924, 79 [Epitimos]; Beazley 1932, 169, n. 12, 175, 177, 179, fig. 12, 200, pl. VIII [somewhat recalls P. of London B 148]; Kunze 1934, 111; Rumpf 1937, 23, no. 10 [Sakonides]; Richter 1953, pls. X.12a-f, XXXVII; *ABV* 119.9 [Related to Lydos]; Johansen 1960, 144-45 [late Lydos]; K.F. Johansen 1963, *CVA* 8, 254; Vos 1963, 3-4, 61, 93 no. 9; *Para* 48 [Epitimos P.]; Moore 1972, 49, no. A 279; Vacano 1973, 41, 65, 75, 97-98, 228, A-126 [Kallis P.]; Tiverios 1978, 68-73, pls. 60-61; Raeck 1981, 59, fig. 19; Haldenstein 1982, 81-82, 87-88; Jordan 1988, 214; *Add<sup>2</sup>* 33; Brijder 1991b, 432; Tosto 1999, 151; Cohen 2006, 153-54; Villanueva-Puig 2009, 133-34. BAPD no.: 310289. CAVI no.: 5637.

### c. 545/40 BC

**239. KARLSRUHE** 69/61. Lip-cup. Pls. 69a-b, 70a. H. 18.1; Hb. 10.2; Hf. 7.9; D. 29.8; W. 39.9; Df. 13.5. I: medallion. Tondo: *Apollo with bow, on either side leaping lion*, tongue border. Inscr. I: nonsense. A, B: *two nude youths running*. Inscr. A: ΧΑΙΠΕΚΑΙΠΗΙΕΙΣ[ ] B: ΧΑΙΠΕΚ[ ]ΙΠΙΑΙ Orn: palmettes, five red-and-black leaves, incised tie. Underneath foot: circles in one-three-one order. Bibl.: J. Thimme, *JbBadWürt* 7, 1970, 119-26, fig. 5 [Circle of Lydos]; Tiverios 1976, 72-73, pls. 65b-c, 66a [late period Lydos]; Haldenstein 1982, 81-83, 85; D. Metzler, *Zum Schamanismus in Griechenland*, in *Antidoron Jürgen Thimme*, 75-82, fig. 2; LIMC II (1984) s.v. Apollon (W. Lambrinudakis et al.) 222, no. 317; Carpenter 1986, 66, n. 47; Shapiro 1989, 59, pl. 29d; C. Weiss 1990, *CVA* 3, pl. 22.1-7, fig. 7; C. Calame, *Mito e storia nell' Antichità greca*, Bari 1999, cover; Wachter 2003, 164-65, no. 99; Immerwahr 2006, 143, 161 (where inv. no. '59.61') and 162 (with correct inv. no.) BAPD no.: 4861. CAVI nos.: 4056, 4066.

**240. BOCHUM** S 1024. Lip-cup. Pl. 70b. H. 16.4; Hb. 9.2; Hf. 7.2; D. 23.2; W. 32.1; Df. 11. I: medallion (D.12.2). Tondo: *homoeerotic courting (position γ)*, tongue border. Inscr. I: ΦΟΝΟΝ and ΠΙΝΙΝΟΣ. A, B: no figurework. A, B: imitation inscription. No ornaments. Rivet-holes in tondo and top of stem. Bibl.: Sotheby's London, 1 December 1969, no. 101 and December 1970, no. 272; *The Burlington Magazine* 112, no. 810 (1970) 627 [Oakeshott P. by C.C. Vermeule]; Kunisch 1972, no. 68; Kunisch 1996, 102-106; Schnapp 1997, 254, no. 193; Brijder 2000, 584; Barringer 2001, 73, 83; N. Kunisch 2005, *CVA* 1, pl. 53.1-2 [Epitimos P.]; Lear/Cantarella 2008, 204 no. 2.112. BAPD no.: 3878. CAVI no.: 2530.

**241. PARIS**, Louvre F 90. Lip-cup. Figs. 88b, 93; pl. 69c-d. Prov.: Vulci (funerary). Hb. 9.2; D. 30.4; W. 40; Df. 12. A: *two nude, squatting bearded men facing one another holding a fighting-cock*. B: *nude squatting bearded man facing nude youth, both holding a fighting-cock*. Inscr.: partly nonsense, partly imitation. Orn.: palmettes, five leaves, central leaf red, incised tie. Foot modern. Bibl.: Plaoutine 1938, pl. 86.1-5; Haldenstein 1982, 30, 32; Immerwahr 1990, 147, no. 1014, and 155; Heesen 2006, 59, n. 17 [Epitimos P.]. BAPD no.: 10871. CAVI no.: 6306.

### c. 540 BC

**242.** NEW YORK, market. Lip-cup.  
Pl. 70c. H. 13.3; D. 21.3; W. 29.9.  
I: medallion. Tondo: *youth leading horse*, tongue  
border. Inscr. I: ΣΤΕ[.....]Α (retr.) and ΧΑΙΠΕ:Σ[  
Α, Β: no figurework.  
No inscriptions nor ornaments.

Bibl.: J.-D. Cahn, Auktion 2, Basel, 26 June 2000, no.  
37 [prob. Epitimos P. by H.A. Cahn]; Royal-Athena  
Galleries, *Art of the Ancient World XII*, New York,  
January 2001, no. 188; Mommsen 2002a, 37-38, pl.  
9.1; Mackay 2010, 353, n. 8.

---

## EPITIMOS, MANNER OF EPITIMOS PAINTER

### c. 545/40 BC

**243.** NEW YORK 03.24.31. Lip-cup.  
Fig. 94; pl. 70d-e. Prov.: Monteleone di Spoleto  
(funerary). H. 16.8; Hb. 9.1; Hf. 7.7; D. 24.8; W.  
33.5; Df. 10.8.  
A, B: *nude male underneath sphinx*.  
Inscr.: diagonal nonsense around figures on the lip;  
nonsense in handle-zone.  
Orn.: palmettes, five red-and-black leaves, incised tie.

Bibl.: Richter 1953, pls. XII.16a-d and XXXVIII;  
Haldenstein 1982, 30-31 [Phrynos/P. of Louvre F 51];  
R. Vollkommer, Zur Deutung der Löwenfrau in der  
frühgriechischen Kunst, *AM* 106 (1991), 49, n. 33;  
*LIMC* VI (1992) s.v. Ker (R. Vollkommer) 17, no. 20;  
Schellenberg 2001, 91, no. G 2, fig. 72, Schematafel  
6, Schema 32; Stansbury-O'Donnell 2009, 369-70,  
fig. 7.  
BAPD no.: 13334. CAVI no.: 5533.

---

## 9.2 LYDOS

### c. 550/40 BC

**244.** OLYMPIA K 10886a-e. Band-cup, frf.  
Pl. 71a. Est. D. more than 44cm. Prov.: Olympia  
(sanctuary).

A: *bearded man, man, woman*.  
Bibl.: Kunze 1964, 172-73 [possibly Lydos]; Burow  
2000, 205-6, 215-16, pl. 70, no. 11 [Lydos].  
BAPD no.: 23129.

---

## MANNER OF LYDOS

### c. 540 BC

**245.** BASEL, AntMus BS 1452. Lip-cup.  
Pl. 71b. Prov.: Cerveteri (funerary). H. 13.5; D. 21.5.  
I: medallion. Tondo: *winged male (Kastor) running to  
right*, tongue border. Inscr. I: ΚΑΣΤΟΡ (retr.)  
A, B: no figurework.

No inscriptions nor ornaments.  
Rivet-holes in tondo.  
Bibl.: Kunze-Götte 1999, 52-62, pl. 11.1-3 [Umkreis  
des Lydos]; O. Verdon, Représentations du vol dans  
l'art grec, *Ktema* 32 (2007) 103-14, esp. 106, pl. I.1;  
Slehoferova 2009, pls. 40.1-2, 43.7, 44.6.  
BAPD no.: 25393. CAVI no.: 2009a.

---

## 9.3 NIKOSTHENES, LYDOS

### c. 545 BC

**246.** OXFORD 1966.768. Band-cup, frf.  
Pl. 71d-e. Prov.: Italy.  
A: *two wrestlers, on either side a nude bearded man  
with mantle over arm to center, to the right a youth in  
long mantle to left*. B: *wrestler to left, nude bearded  
man with mantle over arm to left, bearded mantle-  
figure to left*.

Inscr. A: ΝΙΚΟΣΟΕΝΕΣΕΠΙΟΙΕΣΕΝ between the  
figures. B: none.  
Bibl.: Beazley 1954 [Nikosthenes and Lydos]; *ABV*  
113.80 and 229; *Beazley's Gifts*, no. 110, pl. 11; *Para*  
45; Tiverios 1976, pl. 47b-c; Haldenstein 1982, 83-  
84; Jordan 1988, 85; *Add<sup>2</sup>* 32; Immerwahr 1990, 47,  
no. 224; Tosto 1999, 6-7, 88, 107, 109, 133, 148-50,  
165, 175, 181, 198, 205, 231, no. 159, pl. 144.  
BAPD no.: 310226. CAVI no.: 6010.

## 9.4 NIKOSTHENES

### c. 545/40 BC

**247.** ATHENS, NM Acropolis 1746 and 1748.  
Little-master cup, fr.  
Prov.: Athens, Acropolis (sanctuary).  
Inscr.: A: ]ΟΣΘΕΝΕΣ[  
B: ]ΣΘΕΝΕΣΕΠΙΟ[  
Bibl.: Graef/Langlotz, 181, pls. 85 and 86

[Nikosthenes]; *ABV* 230.2-3; Tosto 1999, 6, 133, 148, 152, 181, 198, 201, 231, nos. 161-162.  
BAPD no.: 301234. CAVI no.: 1088.

---

## 9.5 NIKOSTHENES, BMN PAINTER

### c. 545/40 BC

**248.** BOSTON 60.640a. Lip-cup.  
Fig. 95; pl. 71c. Prov.: Vulci (funerary). D. 21.7; Hb. 7.1.  
I: medallion. Tondo: *warrior walking beside his horse, squire on second horse alongside, tongue border*. A, B: no figurework.  
Inscr. A, B: ΝΙΚΟΣΘΕΝΕΣΕΠΙΟΙΕΣΕΝ  
No ornaments.

Foot alien; one handle-restored.  
Bibl.: *MuM*, catalogue 11, 23-24 January 1953, no. 321 [Nikosthenes]; *ABV* 227.17 [BMN P.]; *Para* 107; Moore 1971, 70, no. A 439, True 1978, pl. 89; Haldenstein 1982, 121; Immerwahr 1984, 342, n. 10, pl. 41.1; *Add*<sup>2</sup> 59; Tosto 1999, 3, 6-7, 63, 88, 103, 106-7, 109, 133, 148, 150-52, 179-80, 195, 198, 205, 231, no. 160, fig. 87, pl. 144.  
BAPD no.: 302854. CAVI no.: 2802.

---

## 9.6 BMN PAINTER

### c. 540/30 BC

**249.** LONDON B 403. Lip-cup.  
Fig. 96a; pl. 72a-c. Prov.: Vulci (funerary). H. 13.4; D. 20.7; Hb. 7.1.  
A, B: *Theseus killing the Minotauros*.  
Inscr. A: ΧΠΣΕΙΑΠΣΟΙΝ B: ΧΠΣΕΑΙΝΚΝΣ  
Orn.: palmettes, seven red-and-black leaves, central leaf black, red tie.  
Bibl.: Smith/Pryce 1926, pl. 12.4; Lane 1948, pls. 39B, 40A; *ABV* 227.18 [BMN P.]; Marzi Costagli 1981, 15; Haldenstein 1982, 122, 134; *Dev*<sup>2</sup> pl. 77.3-4; *Add*<sup>2</sup> 59; Schefold 1992, 163, fig. 200; *LIMC* VI (1992) s.v. Minotauros (S. Woodford) 576, no. 19, pl. 318; Tosto 1999, 106, n. 390, 150, fig. 131 (profile); H. Bumke 2004, *Statuarische Gruppen in der frühen griechischen Kunst*, 126, n. 694.  
BAPD no.: 302855. CAVI no.: 4305.

**250.** BERLIN F 1797. Band-cup.  
Pl. 73a-b. Prov.: Vulci (funerary). H. 19.5; D. 29.  
A: *Achilleus and Memnon fighting over corpse between Thetis and Eos, horseman, warriors*. B: *four horsemen and five warriors fighting*.  
No inscriptions nor ornaments.  
Bibl.: *ABV* 227.14 [BMN P.]; Greenhalgh 1973, 123, fig. 65; Haldenstein 1982, 121, 123, 126; *Dev*<sup>2</sup>, pl. 77.5; Tosto 1999, 107, n. 397.  
BAPD no.: 302851.

**250bis.** ROME, VG 74981. Band-cup.  
Pl. 72d. Prov.: Etruria (funerary?). Rest. D. c. 29.  
A: *Calydonian boar hunt*. B: possibly the same, but mostly lost.  
No inscriptions nor ornaments.  
Bibl.: Schnapp 1997, 303, no. 273; Fornasier 1999, 306, no. ES 9; Barringer 2001, 26, fig. 15 and 173, no. 25; attribution by Heide Mommsen (via email).

**251.** ROME, VG 79991. Band-cup, fr.  
Fig. 96b. Prov.: Cerveteri? D.: c. 22.  
A, B: *two opposing bulls, heated on by male figures*.  
No inscriptions. Orn: palmettes, five red-and-black leaves, red tie.  
Bibl.: Hannestad 1989, no. 70a-b [Prob. BMN P.].

**252.** PARIS, Louvre F 80. Band-cup.  
Prov.: Italy. H. 12.0; D. 20.5; W. 29.0.  
A, B: *three running youths*.  
No inscriptions. Orn.: palmettes, seven red-and-black leaves, red tie.  
Bibl.: Plaoutine 1938, pl. 83.4-5 and 9; *ABV* 227.15 [BMN P.]; Marzi Costagli 1981, 15; Haldenstein 1982, 121-22, 124; Tosto 1999, 107, n. 397.  
BAPD no.: 302852. CAVI no.: 6296.

**253.** ROME, VG 50472. Band-cup.  
Prov.: Italy. H. 10.0; D. 20.0.  
A, B: *two running youths*.  
Inscr. A: ΧΠΣΟΙΕΝ to the left and seven letters to the

right of the figures. B: ΤΣΟΙΝΙ to the left and (Σ)Ε(Σ)Ι.ΟΕΠ to the right of the figures.  
Orn.: palmettes, seven red-and-black leaves, red tie.  
Bibl.: Beazley/Payne 1929, 268 ('a kind of band cup'); Mingazzini 1930, no. 596, pls. XCI.2, XCIII.1; Villard 1953, 66, no. 18 [Centaur P.]; *ABV* 227.16 [BMN P.]; Marzi Costagli 1981, 15; Haldenstein 1982, 121-22, 124; Tosto 1999, 107, n. 397.

BAPD no.: 302853. CAVI no.: 7193.

**254. SYRACUSE 7/377.** Little-master-cup?  
Prov.: Megara Hyblaea (settlement).  
I: medallion. Tondo: *Herakles fighting the Nemean lion*, single-ring border.  
Bibl.: *Para* 107.19 [BMN P.]; Vallet/Villard 1964, 104, pl. 89.8; Maffre 1979, 24, n. 35; Marzi Costagli 1981, 15; Haldenstein 1982, 121.  
BAPD no.: 340414.

## MANNER OF BMN PAINTER

### c. 540/30 BC

**255. ROME, VG 79980.** Band-cup, fr.  
Prov.: Cerveteri? D. c. 22.

A, B: *bull between rams*.  
No inscriptions. Orn: palmettes, five red-and-black leaves, red tie.  
Bibl.: Hannestad 1989, no. 71a-f [Prob. BMN P.].

## 9.7 NIKOSTHENES, ANAKLES PAINTER

### c. 545/40 BC

**256. BERLIN F 1801 (lost).** Band-cup.  
Pl. 74a-b. Prov.: Orvieto (funerary?). H. 13.5; D. 21.5.  
A: *Herakles fighting the Hydra, female figure to left (Lerna?)*. B: *Herakles fighting the Hydra*.  
Inscr. A: ΑΝΑΚΛΕΣΜΕ to the left and ΕΠΟΙΕΣΕΝΧΑΙΠΕ to the right of the figures.  
B: ΝΙΚΟΣΘΕΝΕΣΜΕ to the left (a *qoppa* used instead of a *kappa*) and ΕΠΟΙΕΣΕΝΧΑΙΠΕ to the

right of the figures. No ornaments.  
Bibl.: *ABV* 159.4 and 230.1; *Para* 67.4; Hoppin 1924, 48 no. 1*bis*, 180-81; Haldenstein 1982, 130; *LIMC* V (1990) s.v. Herakles and the Lernaean Hydra (G. Kokkorou-Alewaras) 38 no. 2029; Immerwahr 1990, 49 no. 232, 50, n. 49; Rebillard 1992, 527-28; Tosto 1999, 3-4, 6, 8, 88, 133, 143, 148-49, 173-76, 181, 186-87, 198, 201, 230-31, 239, no. 158, pl. 144; Kästner 2005, 116.  
BAPD nos.: 301233, 310527. CAVI no.: 2245.

## 9.8 ANAKLES, ANAKLES PAINTER

### Towards c. 550 BC

**257. ZÜRICH, University L 3.** Lip-cup.  
Figs. 97, 98a; pl. 74c-e. Prov.: Chiusi (funerary). H. 14.8; Hb. 8.1; Hf. 6.8; D. 20.8; W. 27.8; Df. 9.1; lip 3.0.  
A: *deer to right licking its hindleg*. B: *grazing deer to right*.  
Inscr. A: ΑΝΑΚΛΕΣΕΠΟΙΕΣΕΝ  
B: ΑΝΑΚΛΕΣΕΠΟΙΕ[  
Orn.: palmettes, many black leaves, incised tie.  
Bibl.: M. Morin-Jean, *Le dessin des animaux en Grèce d'après les vases peints*, Paris 1911, 171-72 [Anakles]; idem, *Coupe attique signée d'Anakles*, *RA* 5 (1915) 4-12; Hoppin 1924, 48, no. 3; *ABV* 159.1; *Add<sup>2</sup>* 46; Bloesch 1974, 40-41, no. 238, pl. 40; Haldenstein 1982, 129-30, 132, 143, 147; Tosto 1999, 149, 187; Iozzo 2006, 129, pl. X.3.  
BAPD no.: 310524. CAVI no.: 7507.

### c. 550/45 BC

**258. NEW JERSEY, private.** Lip-cup.  
Fig. 98b; pl. 75a-b. H. 16; Hb. 8.5; Hf. 7.5; D. 23.  
A, B: *nude man with club attacking centaur to right (Herakles and Nessos?)*.  
Inscr. A, B: ΑΝΑΚΛΕΣ:ΜΕΠΟΙΕΣΕΝ (three dots as word-divider)  
Orn.: palmettes, 15 red-and-black leaves, incised tie.  
Not previously published.

### c. 545/40 BC

**259. FLORENCE 141805.** Lip-cup, fr.  
Pl. 75c-d. D. 18.5.  
I: medallion. Tondo: tongue border.  
A, B: no figurework.  
Inscr.: below one handle: ΑΝΑΚΛΕΣ (vertically).  
No ornaments.  
One handle modern.  
Bibl.: Levi 1928-29b, 226, no. 1 [Anakles]; *ABV* 159.2; Tosto 1999, 187, n. 851.  
BAPD no.: 310525. CAVI no.: 3510.

**c. 550/40 BC**

**260.** LEIPZIG (lost). Lip-cup, fr. Non vidi.  
Prov.: Cerveteri (funerary).  
Inscr. A: ANA[.]:M[ B: ANAKΛ[  
Bibl.: Hoppin 1924, 48, no. 2 [Anakles]; *ABV*  
159.3; Tosto 1999, 187, n. 851.

BAPD no.: 310526. CAVI no.: 4130.

**261.** BAYRAKLI, Excavations 1730. Band-cup, fr.  
Prov.: Bayraklı (Old Smyrna, settlement).  
A: no figurework.  
Inscr. A: ANA[  
Bibl.: Tuna-Nörning 1995, 12 no. 18, pl.  
1.18 [Anakles?]; Tosto 1999, 187, n. 851.  
BAPD no.: 18319.

---

**10. NEARCHOS, TLESON, TLESON PAINTER, ERGOTELES, CENTAUR PAINTER (nos. 262-701; pls. 76-171b)**

**10.1 NEARCHOS**

**c. 555 BC**

**262.** BERN, private. Lip-cup.  
Fig. 100; pl. 76a, c. Prov.: Cerveteri (funerary?). Hb.  
7.4; D. 20; W. 26.8; lip 2.6.  
I: medallion (D. 12). Tondo (D. 7.5): *Atlas to right, Herakles running to right, looking round, tongue border*. Inscr. I: ATΛA[ ]HΘΔE  
]AKΛEΣ MEΛAΦEPEΣ  
A, B: no figurework.  
Inscr. A: NE[ ]PXOΣMEΠOIEΣENEY  
B: N[ ]XOΣM[ ]EΣENEY  
Orn.: palmettes, 13 red-and-black leaves.  
Bibl.: Jucker 1977, 191-99, pls. 53-54 and fig. 1  
[Nearchos]; T. Gelzer, *Die Darstellung von Himmel und Erde auf einer Schale des Arkesilas Malers*. Ein Nachtrag, *MusHelv* 1979, 170-76, esp. 176, fig. 2; Haldenstein 1982, 68-69; Pipili 1987, 35; *Add<sup>2</sup>* 400 (where Bern, University, on loan); *LIMC* III (1986) s.v. Atlas (B. De Griño/R. Olmos) 4, no. 2; *LIMC* V (1990) s.v. Herakles and the Hesperides (G. Kokkorou-Alevras) 101, no. 2676; Schefold 1992, 133; Schefold 1993, 249, fig. 259; Gantz 1993, 411; Pécasse 2002, 95, n. 50; H. Mommsen, *Prometheus oder Atlas? Zur Deutung der Amphora München 1540*, in Oakley/Palagia 2009, 205-7, fig. 8.  
BAPD no.: 316 (where incorrectly 'Ostermundigen, Blatter'). CAVI no.: 5837.

Inscr. A: NEAPXOΣ[ ]NEY  
B: ]OIEΣE[  
Orn.: palmettes, 11 leaves, red dot on every leaf.  
Underneath foot: circles in one-three-one order.  
Bibl.: Beazley 1932, 168, n. 8, 175, fig. 8 [Nearchos], 176, 201; *ABV* 83; Bothmer 1962, 255; Haldenstein 1982, 68-70; Fellmann 1988, 20; Pécasse 2002, 95, n. 50.  
BAPD no.: 300773. CAVI nos.: 3189, 3193.

**264.** CERVETERI. Lip-cup fr. possibly part of the previous entry. Non vidi.  
Prov.: Cerveteri (funerary).  
Inscr. A: NEAP  
Bibl.: *ABV* 83 (Rome, Villa Giulia); Jucker 1977, 191, n. 4.  
BAPD nos.: 300774, 9017710. CAVI no.: 7059.

**265.** NEW YORK 61.11.2. Lip-cup.  
Figs. 99, 101; pl. 76b, e. H. 11.2; Hb. 6.2; Hf. 5; D. 17.9; W. 23.5; Df. 7.5; lip 2.5.  
I: medallion (D. 11.1). Tondo (D. 6.9): *siren to left, tongue border*. A, B: no figurework.  
Inscr. A: NEAPXOΣMEΠOIEΣEN:  
B: NEAPX[  
Orn.: palmettes, 11-12 black leaves. Underneath foot: circles in one-three-one order.  
Bibl.: Bothmer 1962, 255-56, figs. 1-3 [Nearchos, Nearchos P.]; *Para* 31; Haldenstein 1982, 68-69, 71; Fellmann 1988, 20; *Add<sup>2</sup>* 23; Brijder 2000, 620, n. 313; Pécasse 2002, 95, n. 50; Mertens 2010, 82, fig. 32.  
BAPD no.: 350202. CAVI no.: 5720.

**c. 555/50 BC**

**263.** CIVITAVECHIA/ROME, Marchesa Guglielmi. Lip-cup, fr.  
Pl. 76d. Prov.: Vulci (funerary).  
I: medallion. Tondo: *seated sphinx to right, tongue border*. A, B: no figurework.

---

**MANNER OF NEARCHOS**

**c. 555/50 BC**

**266.** WÜRZBURG HA 623 (L 411). Lip-cup.  
Pl. 77a-b. H. 13; Hb. 7.5; Hf. 5.5; D. 20.3; W. 25.9; Df. 8.3.



I: medallion. Tondo: *two opposing panthers in heraldic position over lotus-palmette*, tongue border.  
 Inscr. A: XAIPEKAIPIIEI  
 B: XAIPEKAIPIIEI  
 Orn.: palmettes, 9-10 black leaves. Underneath foot: circles in one-three-one order.

Bibl.: Langlotz 1932, no. 411, pls. 112, 116; Grinten 1966, fig. 3; Haldenstein 1982, 69, 75 [Nearchos]; Fellmann 1988, 20; Wachter 2003, 164, no. 97, pl. 186.  
 BAPD no.: 9016372. CAVI no.: 8094.

## 10.2 TLESON/TLESON PAINTER

### EARLIEST PERIOD, c. 555/50 BC

**267.** WARSAW, NM 147262 (WILANOW 5303). Band-cup.  
 Fig. 102; pl. 77c-d. Prov.: allegedly from Nola (funerary?). Rest. H. 12.2; Hb. 6.9; D. 17.3; H-z. 2.3.  
 A: *grazing stag to left, on either side swan to centre*.  
 B: *boar to left, on either side panther to centre*.  
 Orn.: palmettes, 11 black leaves, no tie.  
 One handle restored, rivet-holes in tondo and top of stem of alien foot.  
 Bibl.: K. Bulas/E. Bulanda 1936, *CVA* Poland 3, pl. 1.5; *ABV* 181.47 [Tleson P.]; *Para* 74.47; Dobrowolski 2007a, 152-55; Dobrowolski 2007b, 35-40, figs. 3-4, pls. II.3, III.1-2.  
 BAPD nos.: 14019, 301200.

**268.** BERLIN F 1771. Lip-cup.  
 Pl. 78a-b. H. 12.5; D. 19.5.  
 I: medallion (D. 10). Tondo (D. 6.3): *pair of cock and hen*, tongue border. A, B: no figurework.  
 Inscr. A, B: XAIPEZYKAIPIIEIEY  
 Orn.: palmettes, 12-13 black leaves, double red tie and at least once an incised tie. Underneath foot: circles in one-three-one order.  
 Bibl.: Haldenstein 1982, 71-74, 77-78 [Tleson P.]; Wachter 2003, 153, no. 47; Heesen 2006, 45 no. W 47, 59 [Nearchos P.].  
 BAPD no.: 9017546. CAVI no.: 2234.

**268bis.** CATANIA, Soprintendenza KC 361.  
 Pl. 78c. Prov.: Catania, Piazza San Francesco (sanctuary). L. 11.9; W. 7.1.  
 I: medallion. Tondo: *seated sphinx to right*, tongue border.  
 Bibl.: Panvini/Sole 2009, vol. II, 323, no. VI/360 [F. Caruso].

**269.** ROME, VG 74972. Lip-cup.  
 Pl. 78d. Prov.: Etruria? (funerary?). H. 12.3; D. 17.7; Df. 7.7.  
 I: medallion. Tondo: *deer to right, looking round*, tongue border. A, B: no figurework.  
 Inscr. A: XAIPEKA[ ]IEIEY  
 B: XAIPEKAIPIIEIEY  
 Orn.: palmettes, nine black leaves, no tie.  
 Bibl.: Moretti 1975, 216, no. 7, pl. 55; Heesen 2006, 47, no. 19 [Tleson P.].

BAPD no.: 5570. CAVI no.: 7218.

**270.** MYLAKE PA 6b1-41/69/70. Lip-cup.  
 Pl. 78e. Prov.: Mylake, Hekatompedos (sanctuary).  
 I: medallion. Tondo: *deer to right, looking round*, tongue border. A, B: no figurework.  
 Inscr. A: TA[ ]  
 Orn.: palmettes.  
 Bibl.: Lohmann 2007, 154-56, fig. 37.

**271.** LONDON B 423. Lip-cup.  
 Pl. 78f. Prov.: Vulci (funerary). H. 11.2; Hb. 6.1; Hf. 5.1; D. 16.2; Df. 7.3.  
 I: medallion (D. 7.4). Tondo (D. 4.4): *deer to right, looking round*, tongue border. A, B: no figurework.  
 Inscr. A, B: XAIPEKAIPIIEIEY  
 Orn.: palmettes, nine black leaves, no tie. Handles (partly) restored.  
 Bibl.: Smith/Pryce 1926, pl. 11.3a-b; Wachter 2003, 149, no. 22, pl. 179.  
 BAPD no.: 13251. CAVI no.: 4322.

**272.** MUNICH 2134. Lip-cup.  
 Figs. 103, 104a; pl. 78g. Prov.: Vulci (funerary). Pres. H. 7.1; D. 18.2.  
 I: medallion (D. 9.7). Tondo: *swan to left*, tongue border. A, B: no figurework.  
 Inscr. A, B: XAIPEZYKAIPIIEIEY  
 Orn.: palmettes, 13 black leaves, incised tie.  
 Bibl.: Haldenstein 1982, 155 [Tleson P., potting perhaps by Nearchos]; Fellmann 1988, pl. 31.1-5 [similarity to Tleson P.] Beil. 9,2; Wachter 2003, 153, no. 48; Heesen 2006, 45 no. W 48, 59 [Nearchos P.].  
 BAPD no.: 31998. CAVI no.: 5217.

**273.** TÜBINGEN S./10 1222 (D 38). Lip-cup.  
 Fig. 104b. H. 11.8; Hb. 7.6; Hf. 4.2; D. 20.1; W. 26.5.  
 A, B: no figurework.  
 Inscr. A, B: XAIPEZYKAIPIIEIEY  
 Orn.: palmettes, 11 black leaves, incised tie.  
 Bibl.: J. Burow 1980, *CVA* 3, pls. 27.5-7, 27.9; Lissarrague 1987, 64, fig. 47B (inscription); Wachter 2003, 153, no. 49; Heesen 2006, 45 no. W 49, 59 [Nearchos P.].  
 BAPD no.: 6062. CAVI no.: 7754.

**274.** LONDON 1854.5-19.2. Lip-cup.  
Prov.: Phana (funerary). D. 20.2; W. 25.8.  
A, B: no figurework.  
Inscr. A, B: XAIPEKAIITIEIEY  
Orn.: palmettes, 11 black leaves, incised tie.  
Foot modern.  
Bibl.: Smith/Pryce 1926, pl. 12.6; *Para* 76 [prob. Tleson P.]; Wachter 2003, 149, no. 23, pl. 180.  
BAPD no.: 350729. CAVI no.: 4674.

#### EARLY PERIOD, c. 550/45 BC

**275.** MOSCOW, Pushkin II 1b 367. Band-cup.  
Prov.: Italy (funerary?). H. 15.8; D. 23.1.  
A: *grazing stag to left, on either side siren to centre*.  
B: *grazing goat to left, on either side swan to centre*.  
Orn.: palmettes, 11 black leaves.  
Rivet-holes in tondo and top of stem.  
Bibl.: *ABV* 180.46 [Tleson P. by N.M. Loseva]; N. Sidorova, *Antique Painted Pottery from the P. Pushkin State Museum of Fine Arts, Moscow* 1985, no. 17; N. Sidorova, *CVA* 1, pl. 55.1-2.  
BAPD no.: 301199.

**276.** PERUGIA 44644. Band-cup.  
Pl. 79a-b. Prov.: Perugia, necr. del Palazzone (funerary). H. 15.6; D. 22.3; W. 28.5; Df. 9.9.  
A: *grazing stag to left, on either side siren to centre*.  
B: *two confronting fighting-cocks, on either side hen to centre*.  
Orn.: palmettes, 11 black leaves, at least once a double red tie.  
Rivet-holes in bowl.  
Bibl.: Feruglio 1974, 158; Heesen 1996, 142, n. 12; L. Cenciaglioli, *Aspetti e considerazioni su Perugia arcaica e il suo territorio*, in Fina 2002, 55, figs. 6-7.

**277.** NAPLES, Museo Filangieri 1722. Band-cup.  
Pl. 79c-d. Prov.: Italy (funerary?). H. 15.8; W. 29.9; Df. 9.8.  
A: *grazing stag to left, on either side siren to centre*.  
B: *swan to right, on either side cock and hen facing outwards*.  
Orn.: palmettes, 11 black leaves.  
Rivet-holes in stem.  
Bibl.: Caro 1987, 52, figs. 1-2 [Tleson P.]; Heesen 1996, 142, n. 11; Fellmann 2002, App. I. 37.

**278.** CHIANCIANO TERME, Terrosi 89. Band-cup.  
Pl. 80a-b. Prov.: Vulci (funerary?). Pres. H. 8.8; D. 21.2.  
A: *grazing stag to left, on either side siren to centre*.  
B: [...], *swan to right, cock and hen to right*.  
Orn.: palmettes, 11 black leaves.  
Bibl.: G. Paolucci, *La collezione Terrosi nel Museo Civico di Chianciano Terme*, Chianciano Terme 1991, 37, no. 68 [Tleson]; Paolucci 1997, 110, 115, fig. 101; Fellmann 2002, App. II.11.

**279.** ANKARA, University E. 26. Band-cup, fr.  
Prov.: Daskyleion (settlement). H. 4; L. 4.3.  
A: *swan to right*.  
Bibl.: Tuna-Nörling 1999, 14; Gorkay 1999, 33-34, no. 28, pl. 3 [Tleson P.].  
BAPD no.: 9015855.

**280.** TOLEDO, Ohio 1958.70. Lip-cup.  
Fig. 106; pls. 80c, 81a. H. 15.5; D. 24; W. 32; Df. 9.5.  
I: medallion. Tondo: *Theseus fighting the Minotauros*, tongue border. Inscr. I: ΘΕΣΕΥΣ and ΜΙΝΟΙΟ ΤΑΥΡΟΣ. A, B: no figurework.  
Inscr. A, B: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine black leaves, red tie.  
Rivet-holes in bowl, foot re-attached.  
Bibl.: *MuM*, Auktion 18, 29 November 1958, no. 87 [Tleson P. by H.A. Cahn]; Bothmer 1962, 257; *Para* 75.1bis [may very well be Tleson P.]; C.G. Boulter/K.T. Luckner 1976, *CVA* 1, pls. 34.1 and 35.1; Haldenstein 1982, 72-73, 76; *Add<sup>2</sup>* 50; Immerwahr 1990, pls. 12.54, 13.55; *LIMC* VI (1992) s.v. Minotauros (S. Woodford) 575 no. 9; Russell 1994, 57, no. 33.  
BAPD no.: 350732, 350734. CAVI no.: 7703.

**281.** Once PARIS, Baron Seillière. Lip-cup.  
Pl. 81b. Prov.: Vulci (funerary).  
I: medallion. Tondo: *centaur to right*, tongue border.  
A, B: no figurework.  
Inscr. A, B: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes. Alien foot.  
Bibl.: Hoppin 1924, 399, no. 34bis; *ABV* 181.2 [may be Tleson P.]; Bothmer 1962, 257; *Para* 75.2; Haldenstein 1982, 75; Fellmann 2002, 113 no. 4 (early); Wünsche/Knauss 2004, 404, fig. 41.6, 496, no. 226.  
BAPD no.: 301204. CAVI no.: 6766.

**282.** CAMBRIDGE, FitzMus GR 47-1864. Lip-cup.  
Pls. 80d, 81c. Prov.: Vulci (funerary). H. 15.2; Hb. 8; Hf. 7.2; D. 22.5; W. 30; Df. 9.2.  
I: medallion (D. 10.4). Tondo (D. 6.9): *seated sphinx to right, looking round*, tongue border. A, B: no figurework.  
Inscr. A: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
B: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙ[  
Orn.: palmettes, 11 black leaves, red tie (once double, twice incised as well).  
Bibl.: W. Lamb 1930, *CVA* 1, pls. 19.6, 20.3; *ABV* 179.4 [Tleson P.]; Haldenstein 1982, 72-73.  
BAPD no.: 303018. CAVI no.: 3020.

**283.** LIPARI, Museo Eoliano. Lip-cup, fr.  
Pl. 81d. Prov.: Lipari (funerary).  
I: medallion. Tondo: *seated sphinx to right, looking round*, tongue border.  
Bibl.: *Meligunis-Lipàra* II, 197, pl. 40.9; *Para* 74.5bis [Tleson P.].

BAPD no.: 350720.

**284.** ATHENS, Agora A-P 2414 (North Slope R 151). Lip-cup, fr.

Pl. 81e. Prov.: Athens, north slope of Acropolis (sanctuary).

I: medallion. Tondo: *pair of hen and cock to right*, tongue border with dot-band.

Bibl.: Roebuck 1940, 197, no. 151, fig. 30; Beazley 1948<sup>2</sup>, 3, no. 3 [Tleson P.]; *ABV* 179.10.

BAPD no.: 302306.

**285.** LEIPZIG T 446. Lip-cup, fr.

Pl. 81f.

I: medallion. Tondo: *cock to right*, tongue border.

No inscriptions.

Bibl.: Beazley 1948<sup>2</sup>, 3, no. 2 [Tleson P.]; *ABV* 179.9; Haldenstein 1982, 73.

BAPD no.: 303348.

**286.** NEW YORK 55.11.13. Lip-cup.

Fig. 107; pl. 82a. H. 14.9; Hb. 7.5; Hf. 7.4; D. 21.7; W. 28.9; Df. 9.1.

I: medallion (D. 10). Tondo (D. 6.6): *winged horse to right*, tongue border. A, B: no figurework.

Inscr. A: ΤΑΕΣ[ ]ΝΗΟΝΕΑΡΧΟΕΠΟΙΕ[ ]ΕΝ

B: ΤΑΕΣΟ[ ]ΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, nine black leaves, double red tie.

Bibl.: Bothmer 1962, 257, pl. 66.5-6 [Tleson P.]; *Para* 74.3bis; Haldenstein 1982, 72-73.

BAPD no.: 350515. CAVI no.: 5705.

**287.** BOSTON 98.920. Lip-cup.

Pl. 82b. Prov.: Vulci (funerary). H. 14.2; Hb. 8.1; Hf. 6.1; D. 22.5; W. 30; Df. 10.0.

I: medallion (D. 11). Tondo (D. 7.6): *wounded stag to right*, tongue border. A, B: no figurework.

Inscr. A: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

B: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, 10-11 black leaves, red tie (once incised as well).

Bibl.: Beazley 1948<sup>2</sup>, 3, no.1 [Tleson P.]; *ABV* 179.1; *Add*<sup>2</sup> 50; Haldenstein 1982, 72; Kluiver 2003, 151.

BAPD no.: 301354. CAVI no.: 2666.

**288.** ATHENS, NM Acropolis 1768. Lip-cup, fr.

Pl. 82c. Prov.: Athens, Acropolis (sanctuary).

I: medallion. Tondo: *wounded stag*, tongue border.

Bibl.: Beazley 1948<sup>2</sup>, 3, no.1 [Tleson P.]; *ABV* 179.2.

BAPD no.: 301355.

**289.** MUNICH 2135. Lip-cup.

Pl. 82d. Prov.: Vulci (funerary). H. 15.2; Hb. 8.5; Hf. 6.7; D. 22.2; Df. 9.8.

I: medallion (D. 9.9). Tondo: *siren to right, looking round*, tongue border. A, B: no figurework.

Inscr. A: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕ[ ]ΕΝ

B: ΤΑΕΣΟ[ ]ΧΟΕΠΟΙΕΣΕΝ.

Orn.: palmettes, nine black leaves, double red tie.

Bibl.: Hoppin 1924, 390, no. 25; *ABV* 179.6 [Tleson P.]; Haldenstein 1982, 74-75; Fellmann 1988, pl. 12.5, 7-10, Beil. 3,4; Fellmann 2002, 114, no. 19 (late).

BAPD no.: 303078. CAVI no.: 5218.

**290.** ST. PETERSBURG B 137. Lip-cup.

Pl. 82e. Prov.: Berezan (funerary?). H. 13.5; D. 22.8; W. 30.1; Hf. 5.7; Df. 8.5.

I: medallion (D. 10.8). Tondo (D. 6.6): *siren to right, looking round*, tongue border.

Inscr. A: ΤΑΕΣΟΝΗ[ ]ΟΕΠΟΙΕ[ ]Β:

ΤΑΕΣ[ ]ΠΟΙΕΣΕ[ ]

Orn.: palmettes, nine black leaves, red tie.

Rivet-holes in tondo.

Bibl.: *AA* 1904, 105; Hoppin 1924, 400, no. 35; *ABV* 183.49; Skudnova 1957, 45, n. 3; Petrakova 2009a, pls. 6-7.

BAPD no.: 302422. CAVI no.: 7330.

**291.** ATHENS, NM Acropolis 613. Lip-cup, fr.

Pl. 82f. Prov.: Athens, Acropolis (sanctuary).

A: *siren to right*.

Bibl.: Graef/Langlotz, pl. 24; Beazley 1948<sup>2</sup>, 3, no. 7 [Tleson P.]; *ABV* 180.36.

BAPD no.: 301189.

**292.** NEW YORK, Michael and Judy Steinhardt A 1998.05. Lip-cup.

Fig. 105; pl. 83a-b. H. 14.7; Hb. 8.1; Hf. 6.6; D. 23; W. 30.5; Df. 9.6.

A: *Europa riding a bull*. B: *Triton*.

Inscr. A: ΤΑΕΣ[ΟΝΗΟΝ]ΕΑΡΧΟΕΠΟΙΕΣΕΝ

B: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, 11 black leaves, red tie. Underneath foot: circles in one-three-one order.

Rivet-holes on side A and in top of stem.

Bibl.: Fellmann 2002, App. I.6 [Tleson P.]; J. Gaunt, in Padgett 2003, 340-43.

**293.** ATHENS, NM Acropolis 1575. Lip-cup, fr.

Pl. 83c. Prov.: Athens, Acropolis (sanctuary).

A: *Triton*.

Bibl.: Graef/Langlotz, pl. 82, no. 1575; J. Gaunt, in Padgett 2003, 341-42 [Tleson P.].

BAPD no.: 32436.

**294.** VATICAN 34573 (G.60). Lip-cup.

Pl. 83d-e. Prov.: Vulci (funerary). Pres. H. 7.9; D. 22.4.

A, B: *sphinx*.

Inscr. A: ΤΑΕΣΟΝΗΟΝΕ[ ]ΡΧΟΕΠΟΙΕΣΕΝ

B: .]ΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, 11 black leaves, no tie visible.

Foot alien, part of handle modern.

Bibl.: Beazley/Magi 1939, pls. 20, 22; *ABV* 179.14 [Tleson P.].

BAPD nos.: 305475, 9017933. CAVI no.: 7024.

- 295.** RHODES s.n. Lip-cup.  
Pl. 84a-b. Prov.: Rhodes (funerary).  
A, B: *panther to left*.  
Inscr. A: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
B: ΤΑΞΟΝΗΟΝΕΑΡ[ ]Ν  
Orn.: palmettes, 13 black leaves.  
Rivet-holes in stem.  
Bibl.: Lemos 1997, 460, n. 37 [Tleson P.]; Fellmann 2002, App. I.7.  
CAVI no.: 6902a.
- 296.** BASEL, AntMus BS 405.1963. Lip-cup.  
Pl. 84c-d. H. 18.2; D. 25.9; W. 34.8; Df. 10.8.  
A, B: *panther to right*.  
Inscr. A, B: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes, 11 black leaves, red tie.  
Bibl.: E. Berger, Das Baseler Antikenmuseum im Werden, *AntK* 7 (1964) 96-101, esp. 99, pl. 31.3 [Tleson P.]; Racz 1965, no. 46; Blatter 1968, 1-2, n. 5; *Para* 75.13ter; J.-P. Descœudres 1981, *CVA* 1, pls. 32.7-8, 33.1; *Add*<sup>2</sup> 50; Fellmann 2002, 114, no. 23 (late).  
BAPD no.: 350723. CAVI no.: 1975.
- 297.** ATHENS, Agora P 25713. Lip-cup, fr.  
Pl. 84e. Prov.: Athens, Agora (settlement).  
A: *panther to left*.  
Bibl.: *Athenian Agora* XXIII, no. 1692, pl. 110; Fellmann 2002, App. II.9 [Tleson P.].  
BAPD no.: 30948.
- 298.** MUNICH 2150. Lip-cup.  
Pl. 85a. Prov.: Vulci (funerary). H. 15.1; Hb. 8.3; Hf. 6.8; D. 22.7; Df. 9.9.  
A: *lion*. B: lost.  
Inscr. A: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
B: ]ΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes, 11 black leaves, red tie.  
Bibl.: Hoppin 1924, 392, no. 27; *ABV* 179.12 [Tleson, Tleson P.]; Haldenstein 1982, 78; Fellmann 1988, pls. 13.8 and 14.1-4, Beil. 3,6; Vierneisel/Kaeser 1990, figs. 1.1, 3.17, 28.5, 28.11f, 470, no. 8; Fellmann 2002, 114, no. 20 (late).  
BAPD no.: 302912. CAVI no.: 5223.
- 299.** GRAVISCA 74/18287. Lip-cup, fr.  
Pl. 85b. Prov.: Gravisca (sanctuary). H. 2.1; L. 2.  
A: *lion to right*.  
Bibl.: Iacobazzi 2004, 76, no. 100 [Tleson].
- 300.** OXFORD G 137.40. Lip-cup, fr.  
Pl. 85c. Prov.: Naucratis. Rest. D. c. 21.  
A: *lion opposing grazing goat*.  
Bibl.: Beazley 1948<sup>2</sup>, 3 [very close or by Tleson P.]; *ABV* 179.13 [Tleson P.].  
BAPD no.: 302913.
- 301.** PARIS, Louvre F 86. Lip-cup.  
Pl. 85d-e. Prov.: Corinth. H. 18.3; Hb. 9.5; Hf. 8.8; D. 26; W. 35; Df. 10.7.  
A, B: *ram to right*.  
Inscr. A, B: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes, 11 black leaves, red tie.  
Foot re-attached by metal pin.  
Bibl.: Plaoutine 1938, pl. 84.6-11; *ABV* 179.21 [Tleson P.]; Haldenstein 1982, 71; *Add*<sup>2</sup> 50.  
BAPD no.: 301174. CAVI no.: 6302.
- 302.** NEW YORK, Callimanopoulos. Lip-cup.  
Pl. 86a-b. H. 16.1; Hb. 8.8; Hf. 7.3; D. 24.2; Df. 10.1.  
A, B: *grazing goat to left*.  
Inscr. A, B: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes, 11 black leaves, red tie.  
Bibl.: *ABV* 179.18; Boardman/Robertson 1979, pl. 26.2-3, no. 42; Christie's London, 2 July 1980, no. 61; *Add*<sup>2</sup> 50; Boardman 2001, 157, fig. 71; Fellmann 2002, 114, no. 24 (late).  
BAPD no.: 301171. CAVI no.: 5746.
- 303.** BOSTON 03.851a-d. Lip-cup, fr.  
Pl. 86c. Prov.: Italy, bought in Rome. D. 24.0.  
A, B: *grazing goat to left*.  
Inscr. A: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
B: ΤΑΞ[ ]ΟΕΠΟΙΕΣ[  
Orn.: palmettes, 11 black leaves (tie lost).  
Bibl.: *ABV* 179.19 [Tleson P.]; *Add*<sup>2</sup> 50; Fellmann 2002, 114, no. 25 (late).  
BAPD no.: 301172. CAVI no.: 2733.
- 304.** KARLSRUHE 65/43. Lip-cup.  
Pl. 87a-b. H. 15.4; Hb. 8.2; Hf. 7.2; D. 22.9; W. 30.  
A, B: *grazing stag to left*.  
Inscr. A, B: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes, 11 black leaves, red tie.  
Rivet-holes in lip.  
Bibl.: *ABV* 179.22 [Tleson P.]; *Para* 74.22; *Add*<sup>2</sup> 50, 402; M. Maass, *Wege zur Klassik*, Karlsruhe 1985, 121, fig. 88; C. Weiss 1990, *CVA* 3, pl. 23.1-5, fig. 8; Fellmann 2002, 115, no. 29 (late).  
BAPD no.: 301175. CAVI no.: 4059.
- 305.** NEW YORK 27.122.30, fr. A. Lip-cup, fr.  
Pl. 87c. Prov.: Italy.  
A: *grazing stag to left*.  
Inscr. A: ΤΑ[ ]ΑΡΧΟ[ ]ΠΟΙ[  
Orn.: palmettes, 11 black leaves, red tie.  
Bibl.: Richter 1938, 52-54; Richter 1953, pl. VIII.9b (where considered to belong to same cup as the cock fr., here **306**); *ABV* 179.23 [Tleson P.].  
BAPD no.: 301176. CAVI no.: 5648.
- 306.** NEW YORK 27.122.30, fr. B. Lip-cup, fr.  
Pl. 87d. Prov.: Italy.  
A: *cock to left*.  
Bibl.: Richter 1938, 52-54; Richter 1953, pl. VIII.9a (where considered to belong to same cup as stag fr., here **305**); *ABV* 179.23 [Tleson P.].

BAPD no.: 301176. CAVI no.: 5648.

**307.** BERLIN F 1760. Lip-cup.

Pl. 88a-b. Prov.: Etruria (found together with **308**). H. 14.8; Hb. 8.1; Hf. 6.7; D. 22.8; W. 29.8; Df. 10.8.

A, B: *cock to left*.

Inscr. A: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

B: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕ[ ]ΙΕΣΕΝ

Orn.: palmettes, 11 black leaves, no tie.

Bibl.: Hoppin 1924, 367, no. 2; *ABV* 180.26 [Tleson P.]; *Add<sup>2</sup>* 50; Fellmann 2002, 114, no. 26 (late).

BAPD no.: 301179. CAVI no.: 2224.

**308.** BERLIN F 1759. Lip-cup.

Pl. 88c. Prov.: Etruria (found together with **307**). Pres. H. 8.1; D. 22.3; W. 29.5; Df. 10.

A, B: *hen to left*.

Inscr. A: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

B: ]ΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, 11 black leaves, no tie.

Bibl.: Hoppin 1924, 366, no. 1; *ABV* 180.27 [Tleson P.]; *Add<sup>2</sup>* 50; Immerwahr 1990, 132, 156, no. 880; Fellmann 2002, 114, no. 27 (late).

BAPD no.: 301180. CAVI no.: 2223.

**309.** VIRGINIA, private. Lip-cup.

Pl. 88d. H. 15.5; D. 23; W. 32.

A, B: *siren to right*.

Inscr. A: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

B: ΤΛΕ[ ]ΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, 11 black leaves, red tie.

Bibl.: *MuM*, Sonderliste G, November 1964, no. 81 [Tleson P.]; Blatter 1968, 1, n. 5; Heesen 1996, 142, n. 12; Fellmann 2002, 115, no. 28 (late) and App. I.4; J.-D. Cahn, Auktion 5, Basel, September 2005, no. 31. BAPD nos.: 9016914, 9017869. CAVI nos.: 2114, 7509.

**310.** WARSAW, NM 142446. Lip-cup.

Pl. 89a-b. Prov.: Vulci (funerary). H. 15.1; Hb. 8.3; Hf. 6.8; D. 22.8; W. 31.4; Df. 9.8.

A, B: *swan to left*.

Inscr. A: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

B: ]ΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, 11 black leaves, no tie visible.

Bibl.: Hoppin 1924, 397, no. 33; K. Bulas 1931, *CVA* Goluchow 1, pl. 13.4; *ABV* 180.35 [Tleson P.]; *Para* 74.35; *Add<sup>2</sup>* 50.

BAPD no.: 301188. CAVI no.: 8008.

**311.** ORVIETO, Faina. Lip-cup.

Pl. 89c. Prov.: Orvieto (funerary).

A, B: *swan to right*.

Inscr. A, B: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes.

Rivet-holes in bowl and top of stem.

Bibl.: Hoppin 1924, 396, no. 32; *ABV* 180.33 [Tleson P.].

BAPD no.: 301186. CAVI no.: 5796.

**312.** ASCONA market. Lip-cup.

Pls. 88e, 89d.

A: *swan to right*. B: lost.

Inscr. A: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

B: ΤΛΕΣΟΝ[.]ΕΠΟΙΕΣΕΝ

Orn.: palmettes, nine black leaves, no tie visible.

Rivet-holes in lip.

Bibl.: *Para* 75 [Tleson P.].

BAPD no.: 350516. CAVI no.: 176.

Cups without figurework:

**313.** FLORENCE 141806. Band-cup, fr.

Pl. 90a. Prov.: Etruria. H-z. 2.5.

Inscr.: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Bibl.: Levi 1928-29b, 225, fig. 14; *ABV* 183.50 [Tleson P.].

BAPD no.: 302423. CAVI no.: 3520.

**314.** DRESDEN ZV. 2714 (ex Leipzig T 432). Lip-cup.

Pl. 90b-c. Prov.: Tarquinia (funerary?). H. 9.8; D. 25.3.

Inscr. A: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

B: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟ[ ]ΣΕΝ

Orn.: palmettes, 11-13 black leaves, red tie.

Bibl.: Hauser 1896, 182, no. 18; *ABV* 181.5 [Tleson P.].

BAPD no.: 301211. CAVI no.: 3381.

**315.** BOLLIGEN, Blatter RB 141. Lip-cup, fr.

Pl. 90d. Prov.: Vulci (funerary?). Pres. H. 7.3; L. 15.7.

Inscr.: ΤΛΕΣΟΝΕΑΡΧΟΕΠΟΙ[

Orn.: palmette, nine black leaves, no tie.

Bibl.: Blatter 1977, 57, fig. 1; *Add<sup>2</sup>* 402; Fellmann 2002, 114, no. 22 (late) and App. I.12; Immerwahr 2007, 193 (where 'Bern, Private').

BAPD no.: 10179. CAVI no.: 2519.

**316.** MALIBU, Getty 80.AE.99.3. Lip-cup.

Pl. 91a-b. H. 15.4; D. 22.6; W. 31.

Inscr. A: ]ΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

B: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, 10-11 black leaves, single and double red tie.

Bibl.: Fellmann 2002, App. I.13 [Tleson P.].

BAPD no.: 28795.

**317.** LONDON B 411. Lip-cup.

Prov.: Rhodes, Kameiros (funerary). H. 16.7; D. 22.2; W. 29.8; Df. 10.2.

Inscr. A, B: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, twice 9, twice 11 black leaves, once no tie, thrice incised double red tie.

Bibl.: Hoppin 1924, 385, no. 20; Smith/Pryce 1926, pl. 14.4; *ABV* 181.12 [Tleson P.]; D.J.R. Williams,

*Masterpieces of Classical Art*, London 2009, 70-71, no. 30.

BAPD no.: 301218. CAVI no.: 4310.

**318.** NEW YORK, Nicholas Zoullas. Lip-cup.  
D. 22.4.

Inscr. A, B: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes.

Foot alien.

Bibl.: *Vente Drouot*, Paris, 11-12 juin 1959, pl. 1.50; *Para* 76.

BAPD no.: 350736.

**319.** LOS ANGELES, Dechter. Lip-cup.

Pl. 91c-d. D. 20.4; W. 27.4.

Inscr. A, B: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, 11-13 black leaves, double red tie.

Foot modern.

Bibl.: Sotheby's London, 9 July 1973, no. 139; Hamma 1989, no. 9 [Tleson P.]; *Add<sup>2</sup>* 402; Fellmann 2002, 115, no. 31 (late) and App. I.11; Clark 2009, 97, table 2.

BAPD no.: 3397. CAVI no.: 4801.

**320.** TARANTO I.G. 4440. Lip-cup.

Pl. 92a. Prov.: Taranto, Villa Pepe (funerary). H. 15.3; D. 23.

Inscr. A, B: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, 9-10 black leaves.

Bibl.: Quagliati 1903b, 205-6, fig. 1; Hoppin 1924, 402, no. 38; *ABV* 182.19 [Tleson P.]; C. Drago 1962, *CVA* 3, pl. 32.3-4, fig. 7; *Para* 76.19; Masiello 1997, fig. 72.1; Lippolis 1997, 378; Fellmann 2002, 114, no. 21 (late).

BAPD no.: 301225. CAVI no.: 7602.

**321.** ROME, VG 74949. Lip-cup.

Pl. 92b. Prov.: Italy (funerary?). H. 15.7; D. 22.4; Df. 10.4.

No figurework.

Inscr. A, B: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, 11 black leaves, no tie.

Rivet-holes in top of stem.

Bibl.: Moretti 1975, 216, no. 8; Heesen 2009, 123, fig. 5.

**322.** NAPLES Stg. 271. Lip-cup.

Pl. 92c. Prov.: Italy. H. 14.0; D. 21.0.

Inscr. A: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

B: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΙ

Orn.: palmettes, nine black leaves, at least once an incised red tie.

Bibl.: Hoppin 1924, 395, no. 30; A. Adriani 1950, *CVA* 1, pl. 14.3; *ABV* 182.16 [Tleson P.].

BAPD no.: 301222. CAVI no.: 5501.

**323.** FLORENCE 188506. Little-master cup, fr.

Pl. 92d. Prov.: Etruria.

Orn.: palmette.

Bibl.: M. Iozzo, *Vasi 'Calcidese' del Museo*

*Archeologico Nazionale di Firenze*, Florence 1996, pl. XXII; idem, *Articolazione e struttura dell'officina "calcidese": un tentativo di analisi attraverso l'esame stilistico*, in Croissant/Rouveret 1999, 303, pl. 2c.

**324.** FLORENCE 95077. Little-master cup, fr.

Pl. 92e. Prov.: Etruria.

Inscr.: ]ONEAPXOΕΠΟΙΕΣΕΝ

Orn.: palmettes, 11 black leaves, red tie.

Bibl.: *ABV* 182.29-39?

BAPD no.: 302412. CAVI no.: 3519.

## MIDDLE PERIOD, c. 545/35 BC

The *medium* to *large* cups:

**325.** OXFORD 1964.621. Band-cup.

Pl. 93a-b. H. 13.5; Hb. 7.5; Hf. 6; D. 19; W. 26.5; Df. 9.4; H-z. 2.6.

A: *grazing stag to left, on either side siren to centre.*

B: *two confronting fighting-cocks, on either side hen to centre.*

Orn.: palmettes, 9-11 black leaves, twice a red tie.

Rivet-holes in bowl and stem.

Bibl.: Sotheby's London, 19 October 1964, no. 156; H.W. Catling, *Recent acquisitions by the Ashmolean Museum*, Oxford, *ArchRep* 1968, 54, fig. 10; *Para* 75.43bis [Tleson P.]; Vickers 1980, 183-84, pl. 29; M. Vickers, *Greek Vases. Ashmolean Museum*, Oxford 1982, fig. 18; Callipolitis-Feytmans 1986, p. 38 ad pl. 29.1-5; *Add<sup>2</sup>* 50; Heesen 1996, 142, n. 13; M. Vickers, *Ancient Greek Pottery. Ashmolean Museum*, Oxford 1999, 24, no. 13.

BAPD no.: 350517.

**326.** PARIS, CabMéd 5008. Band-cup.

Fig. 108; pl. 93c-d. H. 14.8; Hb. 7.2; Hf. 7.6; D. 20.2; W. 27.8; Df. 9.4; H-z. 3.

A: *grazing stag to left, on either side siren to centre.*

B: *two confronting fighting-cocks, on either side hen to centre.*

No ornaments.

Bibl.: S. Lambrino 1928, *CVA* 1, pl. 47.5-8; Beazley 1932, 196 [Tleson P.]; Beazley 1948<sup>2</sup>, 2, no. 6; *ABV* 180.42; Heesen 1996, 142, n. 13.

BAPD no.: 301195.

**327.** MUNICH SL 462. Band-cup.

Pl. 94a-b. Prov.: Taranto (funerary?). H. 14; Hb. 7.2; Hf. 6.8; D. 19.6, Df. 9.6.

A: *grazing goat to left, on either side siren to centre, looking round.* B: *two confronting fighting-cocks, on either side hen to centre.*

Orn.: palmettes, nine black leaves, red tie.

Bibl.: Beazley 1932, 196 [Tleson P.]; Beazley 1948<sup>2</sup>, 2, no. 8; *ABV* 180.44; *Add<sup>2</sup>* 50; Haldenstein 1982, 75; Fellmann 1989, pl. 7.1-5, Beil. 1,5; Vierneisel/Kaeser 1990, figs. 12.12, 12.16, 13.5, 28.10, 28.11d; Heesen

1996, 142, n. 12; Boardman 2001, 57, fig. 72; Fellmann 2002, 113 no. 4 (early); R. Wünsche/M. Steinhart, *Sammlung James Loeb*, Munich 2009, 141, no. 67.  
BAPD no.: 301197.

**328.** VATICAN 35306 (Ast. 345). Band-cup, fr. Pl. 94c. Prov.: Cumae (funerary). H. 2.5; L. 4.2.  
A: *hen to right*.  
Bibl.: Gabrici 1913, 494, fig. 1861; *ABV* 180.45; *Para* 74.45; Iozzo 2002, 159-60, no. 220, pl. XCVIII.  
BAPD no.: 301198.

**329.** TOCRA 1056 (and possibly 1057). Band-cup. Pl. 94d-e. Prov.: Tocra (settlement?). D. 22.8.  
A: *ram to left, on either side siren to centre*. B: *two confronting fighting-cocks, on either side hen to centre*.  
Orn.: palmettes, nine black leaves.  
Bibl.: Boardman/Hayes 1966, 102, pls. 77-78 [Tleson P.; 1057 may be the missing foot]; *Para* 75.43<sup>ter</sup>; Haldenstein 1982, 75; Heesen 1996, 142, n. 11.  
BAPD no.: 350518.

**330.** ST. PETERSBURG Nf. 41.108,1. Band-cup, fr. Prov.: Nymphaion (funerary?). H. 3; L. 2.9.  
A: *siren to left*.  
Bibl.: Petrakova 2009b, pl. 14.3.

**331.** GRAVISCA II 16192. Band-cup, fr. Pl. 95a. Prov.: Gravisca (sanctuary). H. 3.6; L. 3.3.  
A: *fighting-cock to right*.  
Bibl.: Iacobazzi 2004, 77, no. 103 [Tleson].

**332.** BERLIN SA 182. Band-cup, fr. Pl. 95b. Prov.: Samos, Heraion (sanctuary). H. 4.8; L. 5.3.  
A: *two confronting fighting-cocks*.  
Bibl.: E. Diehl, *Fragmente aus Samos*, *AA* 79 (1964) 606, no. 81, fig. 53; *Para* 75.43<sup>quater</sup> [Tleson P.].  
BAPD no.: 350519.

**333.** ST. PETERSBURG Ol. 1689. Band-cup, fr. Pl. 95c. Prov.: Olbia (funerary?).  
A: *two confronting fighting-cocks*.  
Rivet-hole in handle-zone.  
Bibl.: Skudnova 1957, 45 [Tleson P.]; Petrakova 2009b, pl. 14.2.

**334.** ST. PETERSBURG Nf. 47.3. Band-cup, fr. Pl. 95d. Prov.: Nymphaion (funerary?).  
A: *fighting-cock to left*.  
Bibl.: Skudnova 1957, 45 [Tleson P.]; Petrakova 2009b, pl. 14.1.

**335.** LONDON B 421. Lip-cup. Pl. 95e. Prov.: Vulci (funerary). Pres. H. 7.3; D. 20; W. 27.  
I: medallion (D. 8.2). Tondo (D. 4.8): *returning*

*hunter with dog*, tongue border. A, B: no figurework.  
Inscr. A, B: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine black leaves, red tie.  
Foot alien.  
Bibl.: Smith/Pryce 1926, pl. 11.2; Rumpf 1937, 24, no. 14 [Sakonides]; *ABV* 181.1 [may be Tleson P.]; Bothmer 1962, 257; *Para* 75.1; Haldenstein 1982, 72-73; B.F. Cook, *Greek Inscriptions*, London 1987, 50, fig. 42; *Add<sup>2</sup>* 50; C. Bérard et al., *City of images. Iconography and Society in Ancient Greece*, Princeton 1989, 76, fig. 104; Schnapp 1997, 236, 493, fig. 153; Barringer 2001, 82, fig. 45 and cover; Clark 2002, 46, fig. 36; Immerwahr 2007, 160.  
BAPD no.: 301203. CAVI no.: 4320.

**336.** BERLIN F 1775. Lip-cup. Pl. 95f. H. 13.5; Hb. 7.1; Hf. 6.4; D. 19.8; W. 27; Df. 8.8.  
I: medallion (D. 9). Tondo (D. 5.9): *Eris to right*, tongue border. Inscr. I: ΕΠΙΣ  
A, B: no figurework.  
Inscr. A, B: ΧΑΙΠΕΚΑΙΠΙΕΙΕΥ  
Orn.: palmettes, nine black leaves, no tie.  
Bibl.: Isler-Kerényi 1969, 28, 136, no. 33, cover; J. de la Genière, *A propos d'un vase grec du Musée de Lille. Une divinité oubliée*, *MonPiot* 63 (1980) 31-62, esp. 47, fig. 10; Haldenstein 1982, 73, 76-77 [Tleson P.]; *LIMC* III (1986) s.v. Eris (H. Giroux) 847, no. 1; Fellmann 1988, 28; Heilmeyer 1988, 77.1; Vierneisel/Kaesler 1990, fig. 28.7; Schefold 1992, 203, fig. 246; Shapiro 1993, 52, 233, fig. 13; Fellmann 2002, App. I.23; Wachter 2003, 146-47, no. 5; Wünsche/Knaus 2004, 24, fig. 3.1; E. Stafford/J. Herrin 2005, *Personification in the Greek World*, book jacket; Wünsche 2006, 63, fig. 7.1.  
BAPD no.: 207. CAVI no.: 2236.

**337.** ATHENS, NM Acropolis 1757. Lip-cup, fr. Pl. 95g. Prov.: Athens, Acropolis (sanctuary).  
I: medallion. Tondo: *winged figures to right*, tongue border. Inscr. I: ΚΕ (retr.)  
Bibl.: Graef/Langlotz, 182, pl. 86; *Dev<sup>2</sup>* 44; Haldenstein 1982, 76-77 [Tleson P.]; Kunze-Götte 1999, 58, n. 35; Fellmann 2002, App. I.34.  
BAPD no.: 32393. CAVI no.: 1098.

**338.** MALIBU, Getty 76.AE.90. Lip-cup. Pls. 96a-b, 97a. H. 14.9; Hb. 8.3; Hf. 6.6; D. 21.9; Df. 9.  
I: medallion (D. 10.5). Tondo (D. 6.5): *seated sphinx to right, looking round*, tongue border. A, B: no figurework.  
Inscr. A: ...ΙΕΣΟΝ[ ]ΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
B: ΤΑΕΣΟ[ ]ΟΝΕΑΡΧΟΕ[ ]  
Orn.: palmettes, 11 black leaves, red tie.  
Bibl.: Frel 1977, 75, n. 24, no. 9 [Tleson]; Fellmann 2002, App. I.14.  
BAPD no.: 28857.

- 339. NAPLES 81136.** Lip-cup.  
Pls. 96c, 97b. Prov.: Etruria. H. 14.8; D. 22.3.  
I: medallion. Tondo: *seated sphinx to right*, tongue border. A, B: no figurework.  
Inscr. A: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
B: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙ[  
Orn.: palmettes, 11 black leaves.  
Bibl.: A. Adriani 1950, *CVA* 1, pl. 15; *ABV* 179.5 [Tleson P.]; Haldenstein 1982, 73.  
BAPD no.: 303038. CAVI no.: 5446.
- 340. BOSTON 86.591.** Lip-cup, fr.  
Pl. 97c. Prov.: Naucratis.  
I: medallion. Tondo: *seated sphinx to right*, tongue border.  
Rivet-holes in tondo.  
Bibl.: *ABV* 183.2 [Near the Tleson P.]; True 1978, pl. 109.13; *Add<sup>2</sup>* 51.  
BAPD no.: 302430.
- 341. COPENHAGEN, NM 105.** Lip-cup.  
Fig. 112; pl. 97d. H. 14.5; Hb. 7.4; Hf. 7.1; D. 21.3; W. 28.5; Df. 9.5.  
I: medallion (D. 10.2). Tondo (D. 6.6): *siren to right*, tongue border. A, B: no figurework.  
A: ΤΑΞ[ ]ΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
B: ]ΕΣ[ ]ΝΕΑΡΧΟΕΠΟΙΣΕΝ  
Orn.: palmettes, nine black leaves, double red tie.  
Bibl.: C. Blinkenberg 1928, *CVA* 3, pl. 117.4a-b; *ABV* 179.7 [Tleson P.].  
BAPD no.: 303084. CAVI no.: 3229.
- 342. ANKARA, University E. 101.** Lip-cup, fr.  
Pl. 97e. Prov. Daskyleion (settlement). H. 5.5; L. 7.2.  
I: medallion. Tondo: *swan*, tongue border. A, B: lost.  
Orn.: palmette, red tie.  
Bibl.: Tuna-Nörting 1999, 14; Gorkay 1999, 31-32, no. 23, pl. 3 [Tleson P.].  
BAPD nos.: 9015840, 9015841.
- 343. WHEREABOUTS UNKNOWN.** Lip-cup.  
Pls. 96d, 97f. H. 14.7; D. 22.  
I: medallion. Tondo: *cock to right, looking round, snake above*, tongue border. A, B: no figurework.  
A: ]ΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
B: ΤΑΞ[ ]ΙΕΣΕΝ  
Orn.: palmettes, nine black leaves, red tie.  
Bibl.: Blatter 1968, 1-2, n. 5 [Tleson]; *Para* 75.9<sup>ter</sup> (Basel market); Schauenburg 1974, 218, fig. 30 (I); Blatter 1977, 57, fig. 2 (A); Haldenstein 1982, 74; *Add<sup>2</sup>* 50.  
BAPD no.: 350722. CAVI no.: 2097.
- 344. CINCINNATI 1979.2.** Lip-cup.  
Pl. 98a. H. 15.4; D. 22.7; W. 30.3.  
I: medallion. Tondo: *pair of hen and cock to right, eagle with snake above*, tongue border. A, B: no figurework.  
Inscr. A, B: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine black leaves, red tie.  
Bibl.: *MuM*, Auktion 40, 13 December 1969, no. 63 [Tleson P.]; *Para* 75.9<sup>bis</sup> (Arlesheim, Schweizer); Bloesch 1974, 41, no. 239, pl. 40; Haldenstein 1982, 73-74; *Add<sup>2</sup>* 50.  
BAPD no.: 350721.
- 345. NEW YORK L 1982.102.1.** Lip-cup.  
Pl. 98b-c. H. 14.2; Hb. 7.6; Hf. 6.6; D. 20.9; Df. 9.2.  
I: medallion (D. 10.5). Tondo: *two opposing goats around lotus-palmette ornament*, tongue border. A, B: no figurework.  
Inscr. A, B: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine black leaves, red tie.  
On loan from Callimanopoulos coll.  
Bibl.: *ABS<sup>2</sup>*, 6, n. 24, pl. 5.3 [Tleson]; Rumpf 1937, 24, no. 13 [Sakonides]; *ABV* 179.3; Boardman/Robertson 1979, pls. 25.7, 26.1, no. 41; Christie's London, 2 July 1980, no. 62; *Add<sup>2</sup>* 50; Fellmann 2002, 113 no. 11 (middle period).  
BAPD no.: 303011. CAVI no.: 5745.
- 346. LONDON B 410.** Lip-cup.  
Fig. 109; pl. 98d-f. Prov.: Vulci (funerary). H. 15; Hb. 8.3; Hf. 6.7; D. 23; W. 29.8; Df. 9.8; lip 3.  
A, B: *masturbating satyr*.  
Inscr. A, B: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes, 11 black leaves, red tie.  
Bibl.: Smith/Pryce 1926, pl. 14.6; *ABV* 181.3 [Tleson P.]; P.E. Corbett, Preliminary Sketch in Greek Vase-Painting, *JHS* 85 (1965) 16-28, pl. VIb (detail side B); *Para* 75.3; Marzi Costagli 1981, 21, n. 20; Haldenstein 1982, 77; *Add<sup>2</sup>* 50; Kurtz 1989, pl. 1.4; Williams 1995, 146, fig. 2; *LIMC* VIII (1997) s.v. Silenoi (E. Simon) 1121, no. 116; F. Lissarrague, A Sun-Struck Satyr in Malibu, in *Periplus*, 192; Villanueva-Puig 2007, 36.  
BAPD no.: 301205. CAVI no.: 4309.
- 347. NEW YORK, market.** Lip-cup.  
Fig. 110; pl. 99a-c. H. 13.7; Hb. 6.8; Hf. 6.9; D. 20.3; W. 28.7; Df. 9; lip 2.7.  
A: *ityphallic donkey galloping to right*. B: *maenad with aulos and twig running to right, looking round*.  
Inscr. A: ΣΥΧΑΙΡΕΑΙΠΠΙΕΙΕΥΤΟΙ  
B: ΣΥΧΑΙΡΕΚΑΙΠΠΙΕΙΕΥΟΙ  
Orn.: palmettes, nine black leaves, no tie.  
Rivet-holes in stem, re-attached with bronze pin.  
Bibl.: Heesen 2006, 50-51, no. 25 [Tleson P.]; Phoenix Ancient Art S.A., cat. 2010-1, 28-29, 100-1, no. 20.
- 348. NEW YORK, Nicholas Zoullas.** Lip-cup.  
Pl. 99d.  
A, B: *sphinx to right*.  
Inscr. A, B: ΣΥΧΑΙΡΕΚΑΙΠΠΙΕΙΕΥΤΟΙ  
Orn.: palmettes.  
Bibl.: *Para* 75 [Tleson P. by Bothmer] (Geneva market, fragment); Bothmer 1962, 257, n. 39<sup>bis</sup>; D.



von Bothmer, review of Fellmann 1988 and 1989, *Gnomon* 64 (1992) 275 (where no longer a fragment); Wachter 2003, 154, no. 53; Heesen 2006, 45, no. W 53.  
BAPD no.: 350724. CAVI no.: 3799.

**349.** ORVIETO, Faina 2980. Lip-cup, fr.  
Pl. 99e. Prov.: Orvieto (funerary). H. 3.2; L. 4.5.  
A: *sphinx to left*.  
Bibl.: Wójcik 1989, 98.

**350.** MUNICH 9416. Little-master cup, fr.  
Pl. 99f.  
Inscr.: ΣΥΧΑΙΠΕΚΑΙ  
Orn.: palmette, nine black leaves.  
Bibl.: Fellmann 1988, pl. 13.1-3 [Tleson P.];  
Fellmann 2002, 113, no. 8 (middle period) and App. I.35; Wachter 2003, 154, no. 54.  
BAPD no.: 1006089. CAVI no.: 5377.

**351.** BERLIN F 1769. Lip-cup.  
Pl. 100a-b. H. 14.8; Hb. 7.9; Hf. 6.9; D. 21.3; W. 28.9; Df. 9.7.  
A, B: no figurework.  
Inscr. A: ΣΥΧΑΙΠΕΚΑΙΠΠΙΕΙΕΥΤΟΙ  
B: ΣΥΧΑΙΠΕΚΑΙ[ ]ΠΙΕΙΕΥΤΟΙ  
Orn.: palmettes, thrice nine and once ten black leaves, no tie.  
Bibl.: Para 75; Scheller 1981, 224; Lissarague 1987, fig. 47C; *Add*<sup>2</sup> 50; Immerwahr 1990, 162, no. 1117; Wachter 2003, 154, no. 50.  
BAPD no.: 9017545. CAVI no.: 2232.

**352.** PARIS, market. Lip-cup.  
Pl. 100c. H. 15.  
A, B: no figurework.  
Inscr. A, B: ΣΥΧΑΙΠΕΚΑΙΠΠΙΕΙΕΥΤΟΙ  
Orn.: palmettes, nine black leaves, no tie visible.  
Bibl.: Drouot-Montaigne, *Archéologie*, 11-12 November 2001, no. 271.

**353.** OXFORD 1966.942 and SYDNEY 53.02-53.03.  
Lip-cup, fr.  
Pl. 100d.  
Inscr. A: ΣΥΧΑΙΠΕΚΑΙΠΠΙΕΙΕΥΤ[ ]  
B: ]ΠΙΕΙΕΥΤΟΙ  
Orn.: palmette, nine black leaves.  
Bibl.: *Beazley's Gifts*, no. 147, pl. 12 (Oxford); Brijder et al. 1996, 50 (Sydney fr. [Tleson P.]); Wachter 2003, 154, no. 55, pl. 181 (joined).  
BAPD no.: 202273 (mixed up record). CAVI no.: 7524a.

**354.** FLORENCE 95102. Little-master cup, fr.  
Pl. 100e. Prov.: Etruria (funerary?).  
Inscr.: ΣΥΧΑΙΠΕΚΑΙΠ[ ]  
Rivet-hole above upsilon.  
Bibl.: Heesen 2006, 49, no. 24 [Tleson P.].

**355.** FLORENCE 95109 + s.n. Lip-cup, fr.  
Prov.: Etruria.  
Inscr. fragment a: EYTOI fragment b: TOI  
Bibl.: Para 75; Wachter 2003, 154, nos. 51 and 52.  
BAPD nos.: 9017954, 9017955. CAVI nos.: 3512, 3513.

**356.** OXFORD G 137.35. Lip-cup, fr.  
Pl. 101a. Prov.: Naucratis. Est. D. c. 17.5.  
A: *two confronting fighting-cocks*.  
Bibl.: Beazley 1948<sup>2</sup>, 3, no. 6 [Tleson P.]; *ABV* 180.32.  
BAPD no.: 301185.

**357.** ATHENS, NM Acropolis 1567. Lip-cup, fr. Pl. 101b. Prov.: Athens, Acropolis (sanctuary).  
A: *two confronting cocks*.  
Bibl.: Beazley 1948<sup>2</sup>, 3, no. 5 [Tleson P.]; *ABV* 180.31.  
BAPD no.: 301184.

**358.** LONDON, market. Lip-cup.  
Pl. 101c. H. 15.1; Hb. 7.5; Hf. 7.6; D. 20.3; Df. 10.2.  
A, B: *cock to left*.  
Inscr. A: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
B: ]ΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine black leaves, no tie visible.  
Bibl.: *ABV* 180.25 [Tleson P.]; Boardman/Robertson 1979, pl. 27.1-2, no. 43; Christie's London, 2 July 1980, no. 60; *Add*<sup>2</sup> 50.  
BAPD no.: 301178. CAVI no.: 4772.

**359.** MUNICH 9415. Lip-cup, fr.  
D. 20.4.  
A: *cock to left*. B: lost.  
Inscr. A: ΤΛΕΣΟΝΗΟΝ[ ]ΕΠΟΙΕΣ  
B: ]ΟΝ[ ]ΡΧΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine black leaves, double red tie.  
Bibl.: *ABV* 187.2; Fellmann 1988, pls. 10.6-9 and 11.6, Beil. 3,1 [Tleson P.]; Vierneisel/Kaesler 1990, figs. 13.4, 28.4; Fellmann 2002, 113 no. 10 (middle period) and App. I.3.  
BAPD no.: 302458. CAVI no.: 5376.

**360.** NEW YORK, market. Lip-cup.  
Pl. 101d-e. H. 16.7; D. 25.3; W. 33; Df. 11.  
A, B: *hen to left*.  
Inscr. A: ΤΛΕΣΟΝΗΟΝΕΑΡΧ[ ]ΠΟΙΕΣΕΝ  
B: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes, 11 black leaves, no tie visible.  
Bibl.: Christie's New York, 8 June 2004, no. 24 [Tleson P.].

**361.** GRAVISCA 74/10975. Lip-cup, fr.  
Pl. 101f. Prov.: Gravisca (sanctuary). H. 3.4; L. 3.9.  
A: *hen to left*.  
Bibl.: Iacobazzi 2004, 75-76, no. 99 [Tleson].

**362.** NEW YORK 56.171.34. Lip-cup.  
Pl. 102a. Prov.: Capua (funerary?). Hb. 8.4; D. 23.5; W. 31.5; Df. 10.2.  
A: *hen to left*. B: lost.  
Inscr. A: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΙΟΙΕΣΕΝ  
B: ΤΛΕΣΟΝΗΟΝΕ[ ]ΧΟΕΠΙΟΙΕΣΕΝ  
Orn.: 11 black leaves, no tie. Part of stem restored.  
Bibl.: Smith 1945, 467, fig. 2.4, 469; *ABV* 180.28 [Tleson P.]; Bothmer 1962, 257, pl. 66.7; *Para* 74.28; Iozzo 2002, 140-41, with n. 13; Mertens 2010, 80-82. BAPD no.: 301181. CAVI no.: 5714.

**363.** MUNICH 2149. Lip-cup.  
Pl. 102b. Prov.: Vulci (funerary). H. 17.3; Hb. 9.3; Hf. 8; D. 25.2; Df. 10.8.  
A, B: *hen to left*.  
Inscr. A: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΙΟΙΕΣΕΝ  
B: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΙΟΙΕΣΕ[  
Orn.: 11 black leaves, red tie.  
Rivet-hole in top of stem.  
Bibl.: Hoppin 1924, no. 26; *ABV* 180.29 [Tleson P.]; Fellmann 1988, pl. 11.1-5, Beil. 3,2; Vierneisel/Kaesler 1990, figs. 2.1a, 11.1b; Fellmann 2002, 113, no. 9 (middle period). BAPD no.: 301182. CAVI no.: 5222.

**364.** ROME, VG 102075, Lip-cup, fr.  
Pl. 102c. H. 3.4; L. 9.5.  
A: *hen to left*.  
Bibl.: Beazley 1932, 196 [Tleson P.]; Beazley 1948<sup>2</sup>, 3, no. 4; *ABV* 180.30; *Para* 74.30; Hannestad 1989, no. 12; Iozzo 2002, 140-41, with note 13 [may belong to **365**].  
BAPD no.: 301183.

**365.** VATICAN 35565 (Astarita 603a-d). Lip-cup, fr.  
Pl. 102d.  
A: *hen to left*.  
Orn.: palmettes, nine black leaves, tie lost.  
Bibl.: Bothmer 1962, 257, n. 43 [may belong to **362**]; *Para* 75; Iozzo 2002, 140-41, no. 188, pl. LXXXVIII [may belong to **364**].  
BAPD no.: 350727.

**366.** MUNICH 9414. Lip-cup, fr.  
Pl. 103a.  
A, B: *siren to right*.  
Inscr. A: ]ΙΠΕ[ ]ΙΕΙΕΥ B:..]ΠΙΕΙΕΥ  
Orn.: palmettes, nine black leaves.  
Bibl.: Beazley 1948<sup>2</sup>, 3, no. 8 [Tleson P.]; *ABV* 180.37; Fellmann 1988, pl. 10.1-5, Beil. 2,7; Heesen 1996, 142, n. 11; Wachter 2003, 150, no. 27. BAPD no.: 301190. CAVI no.: 5375.

**367.** BASEL, Cahn HC 1419. Lip-cup, fr.  
Pl. 103b.  
A, B: *siren*.  
Inscr. A: ..]ΧΟΕΠΙΟΙΕ

B: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΙΟΙ[  
Bibl.: *Para* 75 ('Philadelphia market') [Tleson P.]; Kreuzer 1992, no. 67; Heesen 1996, 142, n. 11; Fellmann 2002, App. I.1.  
BAPD no.: 350725. CAVI no.: 2076b.

**368.** MUNICH (lost). Lip-cup, fr.  
A: *siren to left*.  
Bibl.: *ABV* 180.40 [Tleson P.]; Fellmann 1988, p. 26. BAPD no.: 301193.

**369.** NEW YORK, market. Lip-cup.  
Fig. 1; pl. 103c. H. 15.4; Hb. 7.9; Hf. 7.5; D. 23.3; W. 31; Lip 3; H-z. 3.1; Df. 9.8.  
A, B: *siren to left*.  
Inscr. A: ΤΛΕΣΟΝΗΟΝ[.]ΑΡΧΟΕΠΙ[ ]ΕΣΕΝ  
B: ΤΛΕ[ ]ΕΑΡΧ[ ]ΕΣΕ[  
Orn.: palmettes, 11 black leaves, no tie visible.  
Bibl.: Heesen 1996, 139-42, no. 33 [Tleson P.]; Brijder/Stibbe 1997, 28, fig. 9a-b; Sotheby's New York, 17 December 1998, no. 83; Fellmann 2002, 115, no. 30 (late) and App. I.5.  
BAPD no.: 19880. CAVI no.: 2959a.

**370.** KOS AE 65. Lip-cup, fr.  
Pl. 103d. Prov.: Kos (funerary).  
A: *siren to right*.  
Inscr.: ΑΡΧΟΕΠΙΟΙΕΣΕΝ  
Bibl.: X. Kantsia, Οικόπεδο Μον. Καλέργ και θέμου Μονουζέλου, *Adelt* 42 (1987) 650, pl. 366B [Tleson]; Pariente 1994, 798 and 800, fig. 125; Heesen 1996, 142, n. 12; Fellmann 2002, App. I.2  
BAPD nos.: 19616, 43511.

**371.** OXFORD 1953.11. Little-master cup, fr.  
Pl. 104a.  
Inscr.: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΙΟ[  
Orn.: palmettes, nine black leaves, red tie.  
Bibl.: *ABV* 182.47 [Tleson P.].  
BAPD no.: 302420.

**372.** FLORENCE 141932. Little-master cup, fr.  
Pl. 104b. Prov.: Etruria.  
Inscr.: ΤΛΕΣΟΝΗΟΝΕ[Α]ΡΧΟΕΠΙ[...  
Bibl.: *ABV* 182.29-39?  
BAPD no.: 302412. CAVI no.: 3519.

**373.** ST. PETERSBURG B. 109. Lip-cup, fr.  
Prov.: Berezan.  
Inscr.: ]Ε[ ]ΠΙΟΙΕΣΕΝ  
Orn.: palmettes, nine black leaves, red tie.  
Bibl.: Petrakova 2009b, pl. 10.1 [Tleson P.].

**374.** ST. PETERSBURG Nf. 47.12. Lip-cup, fr.  
Prov.: Nymphaion.  
Inscr.: Τ[  
Orn.: palmettes, nine black leaves.  
Bibl.: Petrakova 2009b, pl. 10.2 [Tleson P.].

Cups without figurework:

**375.** ANKARA, University E. 22 and E. 115.

Band-cup, fr.

Prov.: Daskyleion (settlement).

Inscr.: JNH[ JEN

Orn.: palmettes, nine black leaves, red tie.

Bibl.: Tuna-Nöröling 1999, 14; Gökay 1999, 32, no. 24 [Tleson P.], 39, no. 59 [might belong to no. 24], pls. 4 and 6.

BAPD nos.: 9015843, 9015945.

**376.** BRUSSELS, MusRoy R 385B. Lip-cup.

Fig. 111; pl. 104c-d. H. 13.6; Hb. 7; Hf. 6.6; D. 19.7; W. 27; Df. 8.8.

Inscr. A: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

B: ΤΑΕΣΟΝΗΟ[ ]ΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, nine black leaves, no tie visible.

Bibl.: Hoppin 1924, 374, no. 10; F. Mayence 1926, *CVA* 1, pl. 2.9; *ABV* 181.3 [Tleson P.]; Fellmann 2002, 113 no. 5 (early).

BAPD no.: 301209. CAVI no.: 2950.

**377.** BONN, Akademisches Museum 53. Lip-cup.

Pl. 105a. H. 14.3; D. 22.

Inscr. A: ΤΑΕΣΟΝΗΟΝΕ[ ]ΡΧΟΕΠΟΙΕΣΕΝ

B: ΤΑΕΣΟΝΗΟΝΕΑΡΧ[

Orn.: palmettes, nine black leaves, red tie.

Bibl.: *ABV* 181.1; *Para* 75.1; Hoppin 1924, 368; Bentz et al. 2010, 124-25, no. 90.

BAPD no.: 301207. CAVI no.: 2575.

**378.** BOSTON 92.2655. Lip-cup.

H. 13.3; Hb. 6.4; Hf. 6.9; D. 19; W. 26.8; Df. 9.

Inscr. A, B: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, nine black leaves, red tie.

Bibl.: Hoppin 1924, 369, no. 4; *ABV* 181.2 Tleson P.; Metzler 1969, 139, n. 8; True 1978, pls. 93.3-4, 94.1-2; *Add*<sup>2</sup> 50.

BAPD no.: 301208. CAVI no.: 2616.

**379.** VENICE, G. Ligabue Foundation, 135. Lip-cup.

Pl. 105b. H. 14.1; D. 21.2; Df. 9.

Inscr. A: ΤΑΕΕΟΝΚΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

B: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, nine black leaves.

Bibl.: Min 1998, 136-37, no. 46.

**380.** GRAVISCIA 74/104, 74/107 a.o. Lip-cup, fr.

Prov.: Gravisca (sanctuary).

Inscr.: JHO[ ]ΟΙΕΣΕΝ

Orn.: palmettes, nine black leaves, red tie.

Bibl.: Iacobazzi 2004, 76-77, no. 102 [Tleson].

**381.** BOSTON 62.615 and ROME, Nogara. Lip-cup.

Prov.: Vulci (funerary). Hb. 7.1; D. 21.2.

Inscr. A: ΤΑΕΣΟΝΗΟΝΕ[

B: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, nine black leaves, no ties preserved.

Both handles restored.

Bibl.: *ABV* 182.22 and 182.24 [Tleson P.]; *Para*

76.22; True 1978, pls. 93.5, 94.3-4; *Add*<sup>2</sup> 51.

BAPD nos.: 301228, 302407. CAVI no.: 7273.

**382.** BRUSSELS, MusRoy R 385C. Lip-cup.

Pl. 105c-d. H. 14.8; Hb. 7.4; Hf. 7.4; D. 21.6; W.

28.4; Df. 9.5.

Inscr. A: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

B: ΤΑΕΣΟΝΗΟ[ ]ΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, nine black leaves, red tie.

Bibl.: Hoppin 1924, 375, no. 11; F. Mayence 1926, *CVA* 1, pl. 2.6; *ABV* 181.4 [Tleson P.]; Immerwahr 1990, 139, no. 951; Baurain-Rebillard 1997, 115, 137, fig. 19; Fellmann 2002, 113 no. 12 (middle period).

BAPD no.: 301210. CAVI no.: 2951.

**383.** MUNICH 9413. Lip-cup, fr.

D. 20.4.

Inscr. A: ΤΑΕΣΟΝΗΟ[ ]ΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, nine black leaves, red tie.

Bibl.: Fellmann 1988, pl. 9.1-4, Beil. 2,5 [Tleson P.];

Fellmann 2002, 113 no. 3 (early) and App. I.10.

BAPD no.: 45034. CAVI no.: 5374.

**384.** ROME, VG 50654. Lip-cup.

Prov.: Cerveteri (funerary). H. 13.7; D. 19.2.

Inscr. A: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

B: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΙΕΣΕ

Orn.: palmettes, nine black leaves, red tie.

Bibl.: *ABV* 182.21; Mingazzini 1930, no. 608, pls. XCII.3, XCIV; Moretti Sgubini 2000, 62, no. 32.

BAPD no.: 301227. CAVI no.: 7206.

**385.** SYRACUSE 43985. Lip-cup.

Prov.: Gela (funerary). D. 20.8.

Inscr. A: [ ]ΟΝΗΟΝΕΑΡΧΟΕΠΟ[ ]ΕΣΕΝ

B: Τ[ ]ΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, nine black leaves.

Bibl.: P. Orsi, Gela - Esplorazione di una necropoli in contrada Spinasante, *NotSc* 1932, 137-49, figs. 11-12; *ABV* 182.18; Panvini/Giudice 2004, 249, C 6.

BAPD no.: 301224. CAVI no.: 7573.

**386.** VATICAN 16648. Lip-cup.

Hb. 7; D. 19.8; W. 26.8; H-z. 3.3.

Inscr. A, B: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, nine black leaves, red tie.

Foot modern.

Bibl.: Albizzati 1925-39, no. 322, pl. 34; Hoppin 1924, 401, no. 37; *ABV* 182.20 [Tleson P.]; Fellmann 2002, 113, no. 7 (early); Immerwahr 2007, 189.

BAPD no.: 301226. CAVI no.: 6973.

**387.** CHIUSI 67062. Lip-cup.

Pl. 106a. Prov.: Chianciano Terme, necr. della Pedata (funerary). H. 15; D. 21.

Inscr. A, B: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, nine black leaves.

Bibl.: A. Rastrelli, *Le scoperte archeologiche a Chiusi negli ultimi decenni*, in Maetzke 1993, 122, pl. VIIa [Tleson]; Paolucci 1997, 38; A. Rastrelli, *La distribuzione della ceramica greca nel' agro Chiusino*, in Capecchi et al. 1998, 345-46, pl. XCIX; Fellmann 2002, App. I.9; Clark 2009, 97, table 2.

**388.** NEW YORK, market. Lip-cup with decoration of Hermogenean skyphos.

Pl. 106b. H. 13.5; D. 19.2; Df. 8.7.

A, B: no figurework.

Inscr. A, B: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, nine black leaves.

Bibl.: *Bukowski*, December 1983, no. 127; *MuM*, Lagerliste 500 (1987) no. 428; Sotheby's New York, 23 June 1989, no. 148 [Tleson P.]; Fellmann 2002, App. I.40.  
BAPD nos.: 41540, 9017701. CAVI nos.: 2098, 5772.

The *small* cups:

**389.** BREMEN, Antikenmuseum im Schnoor. Band-cup.

Pl. 106c-d. H. 9.8; D. 14.3; W. 20; Df. 6.3.

A: *ram to right, swan to left, grazing deer to right, hen to left*. B: *swan to right, ram to left, siren to right, hen to left*.

No ornaments.

Bibl.: Hornbostel 1986, 42, no. 5 [Tleson P.]; M. Steinhart, *Töpferkunst und Meisterzeichnung. Attische Wein- und Ölgefässe aus der Sammlung Zimmermann*, Mainz 1996, 29-31, no. 2; Fellmann 2002, App. I.38.  
BAPD no.: 16049.

**390.** BERLIN F 1776. Lip-cup.

Pl. 107a-c. Prov.: Etruria. Rest.: H. c. 10.

I: medallion. Tondo: *frontal sphinx*, tongue border. A, B: lost

Inscr. A, B: ΧΑΙΠΕΚΑΙΠΙΕΙΕΥ

Orn.: palmettes, nine black leaves, no tie.

Bibl.: Furtwängler 1885, 296, no. 1776; Fellmann 2002, App. II.7 [Tleson P.]; Wachter 2003, 147, no. 6.

BAPD no.: 46438. CAVI no.: 2237.

**391.** MUNICH 2132. Lip-cup.

Pl. 107d. Prov.: Vulci (funerary). H. 11.6; Hb. 6; Hf. 5.6; D. 16.4; Df. 7.4.

I: medallion (D. 7.8). Tondo: *siren to right, looking round*, tongue border. A, B: no figurework.

Inscr. A: ΧΑΙΠΕΚΑΙΠΙΕΙΕΥ

B: ΧΑΙ[ ]Ι[ ]ΙΕΥ

Orn.: palmettes, nine black leaves.

Bibl.: Haldenstein 1982, 71-72, 74-75, 77 [Tleson P.]; Fellmann 1988, pl. 12.1-4, Beil. 3,3; Fellmann 2002, App. I.24; Wachter 2003, 149, no. 25.

BAPD no.: 31935. CAVI no.: 5215.

**392.** NEW YORK 18.74.2. Lip-cup.

Pl. 107e. Prov.: Ixia (funerary). H. 10.9; Hb. 5.6; Hf. 5.3; D. 15.1; Df. 6.8.

I: medallion (D. 6.2). Tondo (D. 3.9): *siren to right*, tongue border. A, B: no figurework.

Inscr. A: ΧΑΙΠΕΚΑ[ ]ΙΕΥ

B: ΧΑΙΠΕΚΑΙΠΙ[ ]ΙΕΙΕ[ ]

Orn.: palmettes, seven black leaves, red tie.

Parts of both handles restored.

Bibl.: Beazley 1948<sup>2</sup>, 2, no. 1 [Tleson P.]; *ABV* 179.8; Richter 1953, pls. 9-10a-b and 37.10; Wachter 2003, 150, no. 29.

BAPD no.: 303210. CAVI no.: 5615.

**393.** LONDON B 416. Lip-cup.

Pl. 107f. Prov.: Kameiros (funerary). H. 10.7; Hb. 5.6; Hf. 5.1; D. 15.1; W. 20; Df. 7.

I: medallion (D. 6.4). Tondo (D. 3.5): *flying eagle to right*, tongue border. A, B: no figurework.

Inscr. A: ΧΑΙΠΕΚΑΙΠΙΕΙΕΥ

B: ΧΑΙΠΕΑΙΠΙΕΙΕΥ

Orn.: palmettes, seven black leaves, red tie.

Bibl.: Smith/Pryce 1926, pl. 11.6a-b; Beazley 1948<sup>2</sup>, 2, no. 2 [Tleson P.]; *ABV* 179.11; Immerwahr 1990, 138, no. 942; Wachter 2003, 149, no. 20, pl. 178; Immerwahr 2007, 163, n. 31.

BAPD no.: 302323. CAVI no.: 4315.

**394.** ROME, Antiquarium 17419. Lip-cup.

Prov.: Rome, Forum Boarium (settlement). H. 9.8. D. 14.3.

I: medallion. Tondo: *flying eagle to right*, tongue border. A, B: no figurework.

Inscr. A, B: ΧΑΙΠΕΚΑΙΠΙΕΙΕΥ

Orn.: palmettes, nine black leaves.

Bibl.: Paribeni 1960, 117, no. 37, pl. 8; Schauenburg, 1979, 12, n. 15; Gjerstad 1960, fig. 277.1-2; Gjerstad 1966, fig. 167; *Enea nel Lazio* 1981, 127, C 8; Ross Holloway 1996, 71, fig. 5.5; Utili 2002, 42, n. 27 [Tleson P.]; Wachter 2003, 151, no. 40.

BAPD no.: 4358. CAVI no.: 6971.

**395.** LONDON, market. Lip-cup.

Pl. 108a-c. H. 10; Hb. 5.1; Hf. 4.9; D. 13.5; W. 19; Df. 6.1; lip 1.9.

A: *satyr running to right*. B: *maenad running to right*.

Inscr. A, B: ΧΑΙΠΕΚΑΙΠΙΕΙΕΥ

Orn.: palmettes, nine black leaves.

Bibl.: Puhze, Katalog 5 (1984) no. 173; Vierendeel/Kaeser 1990, 171, no. 28.6 [Tleson P.]; Huber 1993, 68-71 [cooperation of Tleson P. and Centaur P.]; Christie's London, 3 July 1996, no. 43 [Centaur P.]; Fellmann 2002, 113, no. 14 (middle period) and 118, App. I.22 [Tleson P.]; Wachter 2003, 146, no. 3; Heesen 2006, 44, no. W 3; Christie's London, 29 April 2010, no. 57 [Centaur P.].

BAPD no.: 32006. CAVI no.: 1919.

**396.** NEW YORK 98.8.16. Band-cup.  
Pls. 108d, 109c-d. H. 10.2; Hb. 5.1; Hf. 5.1; D. 13.9;  
W. 20.3; Df. 6.5; H-z. 2.1.

A: *two confronting sphinxes*. B: *siren to right, panther to left*.

No ornaments.

Bibl.: Beazley 1948<sup>2</sup>, 2, no. 9 [Tleson P.]; Richter 1953, pls. XIV.21, XXXVIII.21; *ABV* 181.48; Haldenstein 1982, 71, 75; Heesen 1996, 142, n. 13.  
BAPD no.: 301201.

**397.** MUNICH 9434. Band-cup.

Pl. 108e. Pres. H. 4.9; D. 14.3.

A: *siren to right, panther to left*. B: [...], *panther to left*.

No ornaments.

Bibl.: Fellmann 1989, pl. 8.1-5, Beil. 2,1 [Tleson P.]; Vierneisel/Kaeser 1990, fig. 12.3; Heesen 1996, 142, n. 13.

BAPD no.: 31959

**398.** TARQUINIA 561. Lip-cup.

Pl. 109a. Prov.: Tarquinia (funerary). H. 10.5; D. 15.5; Df. 7.5.

A, B: *sphinx opposing panther*.

Inscr. A, B: XAIPEKAIΠIEIEY

Orn.: palmettes, nine black leaves.

Bibl.: Pierro 1984, 127-28, pl. XLIII [Tleson]; Fellmann 2002, App. I.21; Wachter 2003, 152, no. 44.

**399.** TAMPA 1986.50. Lip-cup.

Pl. 109b, e-f. Prov.: Marion (funerary). H. 11.1; D. 15.5; Df. 7.4.

A, B: *siren opposing sphinx*.

Inscr. A, B: XAIPEKAIΠIEIEY

Orn.: palmettes, seven leaves, no tie.

Bibl.: Beazley 1948<sup>2</sup>, 2, no. 3 [Tleson P.]; *ABV* 180.41; *Para* 74.41; Murray 1985, 22; *Add<sup>2</sup>* 50; Russell 1994, 76, no. 44; Heesen 1996, 142, n. 11; Wachter 2003, 152, no. 43.

BAPD no.: 301194. CAVI no.: 7578.

**400.** ROME, Capitoline Museum 295. Lip-cup.

Pl. 110a. Prov.: Italy. H. 9.5; D. 14.

A, B: *sphinx to right*.

No inscriptions nor ornaments.

Bibl.: G.Q. Giglioli/V. Bianco 1962, *CVA* 1, pl. 36.1 [Tleson P.]; Bothmer 1962, 257, n. 40; Haldenstein 1982, 77; Fellmann 2002, 118, App. I.17.

BAPD no.: 13740.

**401.** FLORENCE 82881. Lip-cup.

Pl. 110b-c. Prov.: Orvieto (funerary). H. 9.9; Hb. 4.7; Hf. 5.2; D. 14; Df. 6.2; lip 2.1.

A, B: *sphinx to right*.

No inscriptions nor ornaments.

Bibl.: Fellmann 2002, 120, App. II.2 [Tleson P.].

**402.** GRAVISCA 74/11829. Lip-cup, fr.

Pl. 110d. Prov.: Gravisca (sanctuary). H. 1.9; L. 3.6.

A: *sphinx to left*.

Bibl.: Iacobazzi 2004, 75, no. 97 [Tleson].

**403.** ATHENS, Agora A-P 1749 (North Slope R 131). Lip-cup, fr.

Pl. 110e. Prov.: Athens, north slope of Acropolis (sanctuary).

A: *sphinx to right*.

Bibl.: Roebuck 1940, 198, no. 131, fig. 30; *ABV* 179.15 [Tleson P.].

BAPD no.: 305493.

**404.** BASEL, AntMus s.n. Lip-cup.

Pl. 111a-c. W. 19.2.

A, B: *sphinx to left*.

Inscr. A, B: XAIPEKAIΠIEIEY

Orn.: palmettes, nine black leaves, no tie visible.

Bibl.: *Para* 75 (Riechen, private) [Tleson P.]; Wachter 2003, 175, Addendum; Heesen 2006, 45, Addendum.

BAPD no.: 350726.

**405.** LONDON, market. Lip-cup, fr.

Pl. 111d. H. 7; L. 12.2; est. D. 16.

A: *sphinx to left*.

No inscription.

Bibl.: Vierneisel/Kaeser 1990, 171, no. 28.3 [Tleson P.]; Huber 1993, 77-78; Christie's London, 3 July 1996, no. 46(a); Fellmann 113, no. 18 (middle period) and App. I.19.

BAPD no.: 31920.

**406.** WÜRZBURG L 409. Lip-cup.

Pl. 112a-b. Prov.: Vulci (funerary). H. 10.5; D. 15.8.

A, B: *siren to right*.

No inscriptions. Orn.: palmettes, nine black leaves.

Bibl.: Langlotz 1932, no. 409, pl. 113; Beazley 1948<sup>2</sup>, 2, no. 4 [Tleson P.]; *ABV* 180.38; Hofstetter 1990, 97, no. A 108, pl. 13.1; Heesen 1996, 142, n. 13.

BAPD no.: 301191.

**407.** MUNICH M 1094. Lip-cup.

Pl. 111e. Prov.: Vulci (funerary). Pres. H. 5.1; D. 14.9.

A, B: *siren to right*.

No inscriptions nor ornaments.

Bibl.: Fellmann 1988, pl. 9.5-8, Beil. 2,6 [Tleson P.]; Fellmann 2002, App. I.16.

BAPD no.: 32007.

**408.** TARQUINIA 564. Lip-cup.

Pl. 112c-d. Prov.: Tarquinia (funerary). H. 9; D. 14.3; Df. 6.3.

A, B: *swan to right*.

No inscriptions. Orn.: palmettes, nine black leaves.

Bibl.: Pierro 1984, 126-27, no. 12, pl. XLIII [Tleson];

Fellmann 2002, App. I.18.

**409.** CORINTH C-71-251. Lip-cup, fr.  
Pl. 113c. Prov.: Corinth, Forum Southwest (settlement). H. 2.5; L. 4.6.  
A: *swan to right*.  
Bibl.: Brownlee 1989, 385-86, no. 107, pl. 67 [Tleson P.]; Fellmann 2002, App. I.33.  
BAPD no.: 41643.

**410.** NICOSIA C 438. Lip-cup.  
Pl. 113a-b. Prov.: Cyprus, Marion (funerary). H. 11.4; D. 15.9.  
A, B: *swan to right*.  
Inscr. A, B: XAIPEKAIΠIEIEY  
Orn.: palmettes, seven black leaves.  
Bibl.: Beazley 1948<sup>2</sup>, 1, pl. 1.1-2 [Tleson P.]; *ABV* 180.34; *Add<sup>2</sup>* 50; Wachter 2003, 150, no. 31.  
BAPD no.: 301187. CAVI no.: 5775.

**411.** HAMBURG 1967.34. Lip-cup, fr.  
Pl. 113d.  
A: *grazing deer to left*.  
Inscr. A: XAIPEK[  
Orn.: palmettes, seven to nine black leaves.  
Bibl.: Hoffmann 1969, 347, fig. 31 [Tleson P.]; E. Brümmer 1976, *CVA* 1, pl. 35.1, fig. 23; Fellmann 2002, 118, App. I.20; Wachter 2003, 166, no. 112.  
BAPD no.: 427. CAVI no.: 3877.

**412.** SYRACUSE 7/356. Lip-cup, fr.  
Prov.: Megara Hyblaea (settlement).  
A: *grazing stag to left*.  
Bibl.: Vallet/Villard 1964, pls. 89.3 and 90.2; Fellmann 2002, 120, App. II.10 [Tleson P.].

**413.** SYRACUSE 7/358. Lip-cup.  
Pl. 113e. Prov.: Megara Hyblaea (settlement). D. 14.5.  
A: *grazing deer to left*. B: *grazing deer to left*.  
No inscriptions. Orn.: palmettes, nine black leaves.  
Bibl.: Vallet/Villard 1964, 103, pls. 90.3 and 91.1; Haldenstein 1982, 148 [Caron Group II]; Fellmann 2002, 120, App. II.5 [Tleson P.].

**414.** HOUSTON (TX), private. Lip-cup.  
Pl. 114a. D. 14.4.  
A: *ram to left*. B: *grazing goat to left*.  
No inscriptions. Orn.: palmettes, nine black leaves.  
Bibl.: Christie's New York, 7 December 2000, no. 427 [Tleson P.].  
BAPD no.: 24285.

**415.** ATHENS, NM Acropolis 1564. Lip-cup, fr.  
Pl. 114b. Prov.: Athens, Acropolis (sanctuary). W. 3.8.  
A: *ram to left*.  
Bibl.: Graef/Langlotz, 168, no. 1564, pl. 85.  
BAPD no.: 32437.

Cups without figurework:

**416.** AMSTERDAM 8944. Lip-cup.  
Pl. 114c. Prov.: allegedly from southern Italy (funerary?). Pres. H. 7.5; D. 14.9; W. 21.  
I: solid black.  
Inscr. A, B: XAIPEKAIΠIEIEY  
Orn.: palmettes, 11 black leaves, no tie.  
Foot re-attached in antiquity by pouring in lead (stem shortened).  
Bibl.: Brijder et al. 1996, pls. 95, 96.1 [Tleson P.]; Fellmann 2002, App. I.28; Wachter 2003, 146, no. 1.  
BAPD no.: 18557. CAVI no.: 148b.

**417.** MANNHEIM CG 350. Lip-cup.  
Pl. 114d. H. 10.6; Hb. 5.6; Hf. 5; D. 15.3; W. 21.4; Df. 6.9.  
Inscr. A: XAIPEKAIΠIEIEY  
B: XAIPEKAIΠII[ ]IEY  
Orn.: palmettes, nine black leaves, no tie.  
Bibl.: *Griechische Vasen-Neuerwerbungen, Führungsblatt Sonderausstellung*, 1.12.1978-4.3.1979, 10, no. A 7; Uti 2002, 40, figs. 11-14 [Tleson P.]; Fellmann 2002, 113 no. 15 (middle period) and App. I.27; F. Uti 2003, *CVA* 2, pl. 14; Heesen 2006, 46, no. 12.

**418.** HAMBURG 1989.81. Lip-cup.  
Fig. 113; pl. 115a-b. H. 10.6; Hb. 5.8; Hf. 4.8; D. 15.5; W. 22; Df. 7.1.  
Inscr. A: XAIPEKAIΠIEIEY  
B: XAIEKAIΠIEIEY  
Orn.: palmettes, seven to eight black leaves, no tie.  
Bibl.: Hornbostel 1986, 50, no. 13; C. Ewigleben, *Jahrbuch MKG* 1990-1991, 238-39 [Tleson P.]; Brijder et al. 1996, 50; Fellmann 2002, 113, no. 17 (middle period) and App. I.26; Wachter 2003, 148, no. 15; Heesen 2006, 45, no. W 15.  
BAPD no.: 16044. CAVI no.: 3804b.

**419.** ZURICH, University 3841. Lip-cup.  
H. 9.8; Hb. 4.6; Hf. 5.2; D. 13.5.  
Inscr. A, B: ΣYXAIPEKAIΠIEI  
Orn.: palmettes, twice 10 and twice 11 black leaves, no tie.  
One handle completely, the other partly restored.  
Bibl.: *MuM*, Auktion 60, 21 September 1982, no. 18; H.P. Isler, *Jahresbericht* (April 1982 bis März 1983), *AntK* 26 (1983) 126, n. 5; Lissarague 1987, fig. 46; Fellmann 2002, 113, no. 13 (middle period) and App. II.8 [Tleson P.].  
BAPD no.: 7213. CAVI no.: 2108a.

**420.** LONDON B 415. Lip-cup.  
Prov.: Vulci (funerary). H. 10; Hb. 5.1; Hf. 4.9; D. 14.6; W. 20; Df. 6.2.  
Inscr. A, B: XAIPEKAIΠIEIEY  
Orn.: palmettes, nine black leaves, no tie.  
Bibl.: Smith/Pryce 1926, pl. 12.8; *Para* 76 [prob.

Tleson P.]; Wachter 2003, 148-49, no. 19, pl. 178.  
BAPD nos.: 44916 (photo only, in record of other  
vase), 350728. CAVI no.: 4314.

**421.** CHAMBERSBURG 0-18a. Lip-cup.  
Fig. 114. H. 9.4; D. 13.8.  
Inscr. A, B: XAIPEKAIΠIEIEY  
Orn.: palmettes, nine black leaves.  
Bibl.: Charles Ede Ltd London, April 1972, no. 24;  
G.F. Pinney/B.S. Ridgeway, *Aspects of Ancient  
Greece*, Allentown 1979, no. 11; Fellmann 1988, 28  
[Possibly Tleson P.]; Fellmann 2002, App. I.25;  
Heesen 2006, 46, no. 4.  
BAPD nos.: 5778, 6257. CAVI no.: 3132.

**422.** ATLANTA 2006.42.6. Lip-cup.  
Pl. 115c-d. D. 14.1.  
Inscr. A, B: XAIPEKAIΠIEIEY  
Orn.: palmettes, nine black leaves, red tie.  
Bibl.: Heesen 2006, 46, no. 5 [Tleson P.].

**423.** PHILADELPHIA, market. Lip-cup.  
H. 8.8  
Inscr. A, B: XAIPEKAIΠIEIEY  
Orn.: palmettes, nine black leaves, red tie.  
Bibl.: *Hesperia Art Bulletin* XXXVIII, no. 11; Blatter  
1968, 1, n. 4; *Para 76* (where mistakenly 'New York  
market'; the same happens at BAPD no. 9017938)  
[prob. Tleson P.]; Fellmann 1988, 28; Fellmann 2002,  
App. I.29; Wachter 2003, 150, no. 30; Heesen 2006,  
47, no. 17 (where not yet recognized as being  
identical with the *Para 76* cup).  
BAPD no.: 350737. CAVI no.: 5768.

**424.** NEW YORK, market. Lip-cup.  
Pl. 116a. Prov.: allegedly Orvieto (funerary). H. 9.7;  
D. 14.3; W. 19.7; Df. 6.2.  
Inscr. A, B: XAIPEKAIΠIEIEY  
Orn.: palmettes, nine black leaves, red tie.  
Bibl.: Hôtel Drouot, Paris, 18-21 March 1901, no.  
405; Sotheby's New York, 9 June 2004, no. 17;  
Heesen 2006, 47, no. 15 [Tleson P.].

**425.** CERVETERI, storerooms. Lip-cup.  
Prov.: Cerveteri (funerary).  
Inscr. A, B: XAIPEKAIΠIEIEY  
Orn.: palmettes, 11 black leaves, no tie.  
Bibl.: Rasmussen 1979, 56, pl. 52, fig. 365; Heesen  
2006, 46, no. 2 [Tleson P.].

**426.** SAN ANTONIO 86.134.196a. Lip-cup.  
D. 13.9.  
Inscr. A, B: XAIPEKAIΠIEI  
Orn.: palmettes, nine black leaves, no tie.  
Bibl.: Shapiro et al. 1995, 267, no. 178; Heesen 2006,  
53, no. 40 [Tleson P.].  
BAPD no.: 20266. CAVI no.: 7450.

**427.** GRAVISCA II 8392, II 9064, II 8594, II 9063.  
Lip-cup, fr.  
Prov.: Gravisca (sanctuary). Est. D. 12.  
Inscr.: XAIPEKAIΠIEIEY  
Orn.: palmette.  
Bibl.: Iacobazzi, 107, no. 189; Heesen 2006, 49, no.  
22 [Tleson P.].

**428.** Once BRUSSELS, J. Baron van der Elst. Lip-  
cup.  
Inscr. A, B: XAIPEKAIΠIEIEY  
Orn.: palmettes.  
Bibl.: Wachter 2003, 152, no. 46, pl. 180 (exterior).  
BAPD no. 26147. CAVI no.: 7820a.

**429.** GÖTTINGEN K 348 (H 66). Lip-cup, fr.  
Pl. 116b. Prov.: Italy. D. c. 13.4.  
Inscr. A: XAIPEKAIEI  
Orn.: palmettes, nine black leaves.  
Bibl.: P. Jacobsthal, *Göttinger Vasen* I, Berlin 1912,  
12, n. 1; Wachter 2003, 162, no. 86, pl. 185; N.  
Eschbach 2007, *CVA* 3, pls. 66.6-8, 67.1.  
BAPD no.: 9017706. CAVI no.: 3834.

**430.** TOLFA 62618. Lip-cup.  
Prov.: Cerveteri, Ferrone necropolis (funerary). H.  
9.8; Hb. 4.9; Hf. 4.9; D. 14.3.  
Inscr. A, B: XAIPEKAIΠIEI  
Orn.: palmettes, nine black leaves.  
Bibl.: Maffei/Nastasi 1990, 96-7, no. 14; M. Rendeli,  
*La necropoli del Ferrone. Archeologica* 18, Rome  
1996, 76, no. FE 9.19, pl. XXIX, fig. 92; Heesen  
2006, 52, no. 36.

**431.** NAPLES 81144. Lip-cup.  
Pl. 116c-d. Prov.: Etruria. H. 9.8; D. 13.7.  
Inscr. A, B: XAIPEKAIΠIEIEY  
Orn.: palmettes, nine black leaves.  
Bibl.: A. Adriani 1950, *CVA* 1, pl. 14.8; Utili 2002,  
42, n. 27 [Tleson P.]; Wachter 2003, 150, no. 28.  
BAPD no.: 13834. CAVI no.: 5447.

**432.** SCHWERIN 735. Lip-cup, with decoration of  
Hermogenean skyphos.  
Pl. 117a. H. 9.9; D. 13.6.  
Inscr. A, B: XAIPEKAIΠIEIEY  
Orn.: palmettes, nine black leaves.  
Bibl.: G. von Lücken 1972, *CVA* 1, pls. 7.1 and 9.1;  
K. Zimmermann, *Griechische Vasen*, Leipzig 1973,  
no. 6; Fellmann 2002, 113, no. 16 (middle period) and  
App. II.12; Wachter 2003, 152, no. 42; Heesen 2006,  
45, no. W 42.  
BAPD no.: 3276. CAVI no.: 7470.

Fragments with inscriptions only, early or middle  
periods:

**433.** Once LEIPZIG T 433. Lip-cup, with decoration  
of Hermogenean skyphos, fr.

Pl. 117b. Prov.: Orvieto (funerary).

Inscr.: ΑΕΣΩΝ

Bibl.: Hauser 1896, 182, no. 19; Hoppin 1924, 383, no. 18*bis*; Beazley 1932, 186; *ABV* 183.53; Haldenstein 1982, 72.

BAPD no.: 302426. CAVI no.: 4142.

**434.** GÖTTINGEN K 358. Band-cup, fr.

Pl. 117c. Pres. H. 6.3; L. 12.8; Rest. D. 24; Lip 2.5; H-z. 3.

Inscr.: ΤΑΕΣΩΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Bibl.: *ABV* 183.51, 183.52 ('Once Rome, Hartwig'); N. Eschbach 2007, *CVA* 3, pl. 68.7.

BAPD no.: 302424, 302425. CAVI nos.: 3837, 7304.

**435.** ST. PETERSBURG B. 90.68. Band-cup, fr.

Pl. 117d. Prov.: Berezan (funerary?). Est. D. 23.

Inscr.: A: ΤΑΕΣΩΝΗΟΝΕ[ ]ΧΟΕΠΟΙΕΣΕΝ

B: ]ΕΣΕΝ

Rivet-holes in body.

Bibl.: Petrakova 2009a, pl. 21.1.

**436.** SAMOS K 6910. Lip-cup, fr.

Prov.: Samos, Heraion (sanctuary). H. 3.1; L. 2.5.

Inscr.: ..]ΕΣΩΝ

Bibl.: Kreuzer 1998a, 178, cat. no. 225, pl. 42

[Tleson]; Fellmann 2002, App. I.32.

BAPD no.: 23211.

**437.** FLORENCE 95079A-B. Lip-cup, fr.

Pl. 118a. Prov.: Etruria.

Inscr.: ΤΑΕΣΩΝΗΟΝΕΑΡΧΟΕΠΟΙΕ[

Bibl.: *ABV* 182.26?

BAPD no.: 302409. CAVI no.: 3518.

**438.** FLORENCE 95081. Lip-cup, fr.

Pl. 118b. Prov.: Etruria.

Inscr. fr. a: ΑΡΧ fr. b-d: ΠΟΙΕΣΕΝ

Bibl.: *ABV* 182.29-39?

BAPD no.: 302412. CAVI no.: 3519.

**439.** KAVALA. Lip-cup, fr.

Prov.: Kavala.

Inscr.: ]ΧΟΕΠΟΙΕΣΕ[

Bibl.: Bakalakis 1938b, 79, fig. 5.1; *ABV* 182.25 [Tleson P.].

BAPD no.: 302408. CAVI no.: 4084.

**440.** HEIDELBERG S 28. Lip-cup, fr.

H. 6.7; L. 10.9.

Inscr. A: ΤΑΕΣΩΝΗΟΝΕΑΡΧΟ[

Orn.: palmettes.

Bibl.: *ABV* 181.9 [Tleson P.]; H. Gropengiesser 1970, *CVA* 4, pl. 154.1; *Add*<sup>2</sup> 50.

BAPD no.: 301215. CAVI no.: 3977.

**441.** HEIDELBERG S 30. Lip-cup, fr.

H. 6.5; L. 10.2.

Inscr. A: ]ΝΗΟΝΕΑΡΧΟΕΠΟΙΕ[

Bibl.: *ABV* 181.8 [Tleson P.]; H. Gropengiesser 1970, *CVA* 4, pl. 154.3; *Add*<sup>2</sup> 50.

BAPD no.: 301214. CAVI no.: 3978.

**442.** MALIBU, Getty 76.AE.101.15. Little-master cup, fr.

Pl. 118c.

Inscr. A: ]ΟΝΕΑ[

Bibl.: Frel 1977, 75, n. 24, no. 10 (where incorrect inv. no. '76.AE. 101.23', an eye-cup fr.).

**443.** ROME, VG 79533. Little-master cup, fr.

Prov.: Cerveteri? (funerary?). H. 2.2; L. 3.3.

Inscr.: ]ΟΝΗΟΝ[

Bibl.: Hannestad 1989, no. 58; O. Dräger 2007, *CVA* Erlangen 2, 85.

BAPD no.: 9017730. CAVI no.: 7222.

**444.** ROME, VG 79540. Little-master cup, fr.

Prov.: Cerveteri? (funerary?). H. 3.2; L. 5.7.

Inscr.: ]ΧΟΕΠΟΙ[

Bibl.: *ABV* 182.46; Hannestad 1989, no. 60; O.

Dräger 2007, *CVA* Erlangen 2, 85.

BAPD no.: 302419. CAVI no.: 7229.

**445.** SIENA, Chigi 38446. Little-master cup, fr.

H. 5.3; L. 8.5.

Inscr.: ]ΧΟΕΠΟΙΕΣΕΝ[

Orn.: palmettes.

Bibl.: *ABV* 182.44 [Tleson P.]; Cygielman/Mangani 1991, 48, no. 23, pl. XVI.

BAPD no.: 302417.

**446.** SIENA, Chigi 38447. Little-master cup, fr.

H. 3.2; L. 5.5.

Inscr.: ]ΣΟΝΕΠΟ[

Bibl.: *ABV* 182.43 [Tleson P.]; Cygielman/Mangani 1991, 48, no. 24, pl. XVI.

BAPD no.: 302416.

**447.** GÖTTINGEN K 346 a-b. Little-master cup, fr.

Pl. 118d. Prov.: Capua (funerary). a) Pres. H. 3.3; L. 2.9; b) Pres. H. 5.6; L. 7.3.

Inscr.: ]ΣΟΝΗΟ[ ]ΣΕΝ

Orn.: palmettes, nine black leaves, red tie.

Bibl.: *ABV* 182.40 [Tleson P.] and 187.14 (just fr. b); N. Eschbach 2007, *CVA* 3, pl. 66.3-4.

BAPD nos.: 302413, 302470. CAVI nos.: 3838, 7303.

**448.** IZMIR O.S. 49. Little-master cup, fr.

Prov.: Bayrakli (Old Smyrna, settlement).

Inscr.: ΤΑ[

Orn.: palmettes.

Bibl.: *ABV* 182.27 [Tleson P.]; Boardman 1958-59, pl. 36.49; *Para* 76.27.

BAPD no.: 302410. CAVI no.: 4024.



**449.** BRYN MAWR P-185. Little-master cup, fr.  
Pl. 118e. Prov.: Vulci (funerary). H. 4.1; L. 7.1.  
Inscr.: ΤΑΕΣΟΝΗΟ[  
Orn.: palmette.  
Bibl.: *Para* 76 (where misprinted 'P-175') [Tleson P.].  
BAPD no.: 350735. CAVI no.: 2973.

**450.** OXFORD 1953.12.2. Little-master cup, fr.  
Inscr.: ΣΟΝΗΟ  
Bibl.: *ABV* 183.48 [Tleson P.].  
BAPD no.: 302421.

**451.** FLORENCE, A. Marseglia. Little-master cup, fr.  
Pl. 119a.  
Inscr.: ]ΧΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine black leaves, red tie.  
Not previously published.

**452.** FLORENCE 95074a-b. Little-master cup, fr.  
Pl. 119b. Prov.: Etruria.  
Inscr.: ΤΑΕ[ ]ΟΝΗΟΝΕΑΡΧΟΕΠ[  
Orn.: palmettes, 11 black leaves, no tie.  
Bibl.: *ABV* 182.29-39?  
BAPD no.: 302412. CAVI no.: 3519.

**453.** FLORENCE 95083. Little-master cup, fr.  
Pl. 119c. Prov.: Etruria.  
Inscr.: ]ΟΝΕΑΡΧΟΕΠΟΙΕ[  
Orn.: palmettes, nine black leaves, red tie.  
Bibl.: *ABV* 182.29-39?  
BAPD no.: 302412. CAVI no.: 3519.

**454.** FLORENCE s.n. Little-master cup, fr.  
Pl. 119d. Prov.: Etruria.  
Inscr.: ]ΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙ  
Bibl.: *ABV* 182.29-39?  
BAPD no.: 302412. CAVI no.: 3519.

**455.** FLORENCE s.n. Little-master cup, fr.  
Pl. 120a. Prov.: Etruria.  
Inscr.: ΤΑΕΣΟΝΗΟ[  
Orn.: palmettes, red tie.  
Bibl.: *ABV* 182.29-39?  
BAPD no.: 302412. CAVI no.: 3519.

**456.** FLORENCE s.n. Little-master cup, fr.  
Pl. 120b. Prov.: Etruria.  
Inscr.: ]ΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Bibl.: *ABV* 182.29-39?  
BAPD no.: 302412. CAVI no.: 3519.

**457.** ERLANGEN I 837. Little-master cup, fr.  
Pres. H. 4.5; L. 7.6.  
Inscr.: ]ΡΧΟΕΠ[  
Bibl.: W. Grünhagen, *Archäologisches Institut der Universität Erlangen. Antike Originalarbeiten der Kunstsammlung des Instituts*, Erlangen 1948, 43; *ABV* 182.45 [Tleson P.]; *Add*<sup>2</sup> 51; O. Dräger 2007, *CVA* 2,

pl. 36.5.  
BAPD no.: 302418.

**458.** ATHENS, Agora P 13349. Little-master cup, fr.  
Prov.: Athens, Agora (settlement).  
Inscr.: ]ΟΕΠΟΙΕΣ[  
Bibl.: H.A. Thompson, *The Tholos of Athens and Its Predecessors*, *Hesp. Suppl.* 4 (1940) 14, fig. 12d; *ABV* 182.28 [Tleson P.].  
BAPD no.: 302411. CAVI no.: 466.

#### LATE PERIOD, c. 535/30 BC

**459.** WASHINGTON 136372. Lip-cup.  
Pl. 120c-d. Prov.: Vulci (funerary). H. 14.2; D. 19.9; Df. 9.5.  
A, B: *sphinx to left*.  
Inscr. A: ]ΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
B: ΤΑΕΣΟΝΗΟΝΕ[  
Orn.: palmettes, nine black leaves, no tie.  
Bibl.: Hoppin 1924, 403, no. 39; *ABV* 179.17 [Tleson P.]; Schwarz 1996, 31-32, no. 26, pls. 36-37.  
BAPD no.: 303361. CAVI no.: 8021.

Cups and fragments without figurework:

**460.** NAPLES 81134. Lip-cup.  
Pl. 121a. Prov.: Vulci (funerary). H. 13.7; D. 19.3.  
Inscr. A, B: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine black leaves, no tie.  
Bibl.: Hoppin 1924, 393, no. 28; A. Adriani 1950, *CVA* 1, pl. 14.2; *ABV* 182.15 [Tleson P.]; Cassani 2009, 26.  
BAPD no.: 301221. CAVI no.: 5444.

**461.** MUNICH 2126. Lip-cup.  
Pl. 121b. Prov.: Vulci (funerary). H. 14.1; Hb. 7.4; Hf. 6.7; D. 20.2; Df. 9.1.  
Inscr. A: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
B: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠ[  
Orn.: palmettes, nine black leaves, red tie.  
Bibl.: *ABV* 182.14 [Tleson P.]; Fellmann 1988, pls. 7.7, 8.1-4, Beil. 2,3; Fellmann 2002, 113 no. 1 (early).  
BAPD no.: 301220. CAVI no.: 5210.

**462.** MUNICH 2127. Lip-cup.  
Fig. 115. Prov.: Vulci (funerary). Pres. H. 7.1; D. 20.2.  
Inscr. A: ΤΑΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕ  
B: ΤΑΕΣΟΝΝΕΑΡΧΟΕΠΟΙΕΣΕΝΕΝΕ  
Orn.: palmettes, nine leaves, red tie.  
Bibl.: *ABV* 181.13 [Tleson P.]; Fellmann 1988, pl. 8.5-9, Beil. 2,4; Fellmann 2002, 113 no. 2 (early).  
BAPD no.: 301219. CAVI no.: 5211.

**463.** ATHENS, Agora A-P 1956 (North Slope R 148). Little-master cup, fr.  
Prov.: Athens, north slope of Acropolis (sanctuary).  
Inscr.: ]ΣΟΝ[

Bibl.: Roebuck 1940, 204, no. 148, fig. 32; Fellmann 2002, App. II.13 [Tleson P.].  
BAPD no.: 9017092. CAVI no.: 1818.

**464. LEIPZIG T 52. Lip-cup.**

Prov.: Italy. D. 20.

Inscr.: A, B: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, nine black leaves.

Bibl.: *ABV* 181.11; *Add*<sup>2</sup> 51; Fellmann 2002, 113 no. 6 (early).

BAPD no.: 301217. CAVI no.: 4138.

**465. SYDNEY 56.22. Little-master cup, fr.**

Prov.: Cumae.

Inscr.: ΤΑΞΟ

Bibl.: Gabrici 1913, 494, fig. 186a; Smith 1945, 467, fig. 2.3, 469; *ABV* 182.42 [Tleson P.]; *Para* 76.42.

BAPD no.: 302415. CAVI no.: 7526.

**466. BRAUNSCHWEIG AT 495, HEIDELBERG S 29. Lip-cup, fr.**

Prov.: Italy.

Inscr.: ΤΑΞΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes.

Bibl.: Beazley 1932, 184 [Tleson]; Beazley 1948<sup>2</sup>, 3; *ABV* 181.7 and 182.23 [Tleson P.]; *Add*<sup>2</sup> 50; A. Greifenhagen 1939, *CVA* Braunschweig 1, pl. 10.3; H. Gropengiesser 1970, *CVA* Heidelberg 4, pl. 154.2, fig. 12.

BAPD nos.: 301213, 302406. CAVI nos.: 2857, 3977.

**467. FLORENCE 95076. Lip-cup, fr.**

Pl. 121c. Prov.: Etruria.

Inscr.: ]ΕΑΡΧΟΕΠΟΙΕΣΕΝ

Bibl.: *ABV* 182.29-39?

BAPD no.: 302412. CAVI no.: 3519.

**468. FLORENCE 95078. Lip-cup, fr.**

Pl. 121d. Prov.: Etruria.

Inscr.: ΤΑΞΟΝΗΟ[ ]ΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, nine black leaves, red tie.

Bibl.: *ABV* 181.6?

BAPD no.: 301212. CAVI no.: 3517.

**469. FLORENCE 95082. Little-master cup, fr.**

Pl. 122a. Prov.: Etruria.

Inscr.: ΤΑΞ[

Orn.: palmettes, red tie.

Bibl.: *ABV* 182.29-39?

BAPD no.: 302412. CAVI no.: 3519.

**470. FLORENCE 95084. Lip-cup, fr.**

Pl. 122b. Prov.: Etruria.

Inscr.: ΤΑΞΟΝΗ[

Bibl.: *ABV* 182.29-39?

BAPD no.: 302412. CAVI no.: 3519.

**471. FLORENCE 141931. Lip-cup, fr.**

Fig. 116; pl. 122c. Prov.: Etruria.

Inscr.: ]ΑΡΧΟΕΠΟΙΕΣΕΝ

Orn.: palmettes, nine black leaves, red tie.

Bibl.: *ABV* 182.29-39?

BAPD no.: 302412. CAVI no.: 3519.

**472. HEIDELBERG S 31. Lip-cup, fr.**

H. 5; L. 11.4; est. D. c. 20.

Inscr.: A: ]ΝΗΟΝΕΑΡΧΟΕΠΟΙΕ[

Bibl.: *ABV* 181.10 (here a fr. with a fragmentary *chaire*-inscription of side B is mentioned, which is now lost; it is, however unlikely that this belonged to the same cup); H. Gropengiesser 1970, *CVA* 4, pl. 154.4; Haldenstein 1982, 90; *Add*<sup>2</sup> 51.

BAPD no.: 301216. CAVI no.: 3979.

**473. ST. PETERSBURG B. 83.94. Little-master cup, fr.**

Prov.: Berezan.

Inscr.: T[

Orn.: palmettes, nine black leaves, red tie.

Bibl.: Petrakova 2009b, pl. 14.5 [Tleson P.].

**474. ST. PETERSBURG B. 82.116. Little-master cup, fr.**

Prov.: Berezan. H. 3.4; L. 3.8.

Inscr.: ]ΝΕΑΡ[

Bibl.: Petrakova 2009b, pl. 14.10 [Nearchos or Neandros].

**PROBABLY TLESON PAINTER**

**UNDATED**

**475. BERN, private. Band-cup, fr.**

Pl. 122d. D. 21.6; H-z. 2.8.

Inscr.: A: ]ΕΣΕΝ

Orn.: palmettes, nine black leaves, red tie.

Not previously published.

**476. MALIBU, Getty 81.AE.202.2. Lip-cup, fr.**

Pl. 122e.

Inscr.: ΧΑΙΠΕΚ[

Orn.: palmette, nine black leaves, no tie.

Not previously published.

**477. ROME, VG 79642. Lip-cup, fr.**

Prov.: Cerveteri? (funerary?)

Inscr.: A: ΧΑΙΠΕ[.]ΕΙ B: ]ΕΚΑ[

Orn.: palmette.

Bibl.: Hannestad 1989, no. 43a-c.

BAPD no.: 9017811. CAVI no.: 7240.

**478. GÖTTINGEN K 350 (H 101). Lip-cup, fr.**

Prov.: Italy. H. 2.3; L. 3.9.

Inscr.: ΧΑΙΠΕ

Bibl.: Wachter 2003, 166, no. 111, pl. 187; N.

Eschbach 2007, *CVA* 3, pl. 67.3.

**479.** MALIBU, Getty 76.AE.101.11. Little-master cup, fr.  
Pl. 122f.  
Inscr.: ]AIPE[  
Not previously published.

**480.** GRAVISCA 74/1669. Lip-cup, fr.  
Prov.: Gravisca (sanctuary). H. 4.2; est. D. 20.  
Orn.: palmette.  
Bibl.: Iacobazzi 2004, 101, no. 154.

**481.** GRAVISCA 79/14259. Lip-cup, fr.  
Prov.: Gravisca (sanctuary). H. 1.9; L. 2.1.  
Orn.: palmette.  
Bibl.: Iacobazzi 2004, 106, no. 186.

**482.** GRAVISCA II 2222 (VG 74839). Lip-cup, fr.  
Prov.: Gravisca (sanctuary).  
H. 2.7; L. 2.5.  
Orn.: palmette.  
Bibl.: Boitani-Visentini 1971, 245, fig. 61.3;  
Iacobazzi 2004, 107, no. 192.  
BAPD no.: 1007.

**483.** GRAVISCA 77/1514. Lip-cup, fr.  
Prov.: Gravisca (sanctuary). H. 2; L. 3.6.  
Orn.: palmette.  
Bibl.: Iacobazzi 2004, 107, no. 193.

**484.** ST. PETERSBURG B. 68.82. Little-master cup, fr.  
Prov.: Berezan. H. 6.2 ; L. 5.2.  
Orn.: palmette, nine black leaves, red tie.  
Bibl.: Petrakova 2009b, pl. 14.6 [TlesonP.].

**485.** ST. PETERSBURG B. 86.77 and B. 86.81.  
Band-cup, fr. (possibly of same cup)  
Prov.: Berezan. a : H. 1.9 ; L. 3.2 ; b : H. 2.6 ; L. 3.9.  
Orn.: palmettes, nine black leaves.  
Bibl.: Petrakova 2009b, pl. 14.7-8 [Tleson P.].

#### **Further attributions to Tleson and or Tleson Painter, which I haven't seen:**

**486.** ROME, Basseggio. Lip-cup.  
Pl. 123a. Prov.: Italy (?).  
A, B: *Herakles fighting Nemean lion*.  
Inscr. A, B: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Orn.: cocks (?).  
Bibl. *Annali* 1859, pl. C.1; Beazley 1932, 172-173;  
*ABV* 181.  
BAPD no.: 301206. CAVI no.: 7291.

**487.** FLORENCE s.n. Lip-cup, fr.  
A: *goat or deer*.  
Inscr.: ]NEAPXOE[  
Bibl.: *ABV* 179.20 [Tleson P.].  
BAPD no.: 301173. CAVI no.: 3516.

**488.** SYRACUSE 15274. Band-cup, fr.  
Prov.: Syracuse, Santa Anastasia (funerary).  
A: [...], *two confronting fighting-cocks, hen to left*. B:  
*siren, ram*, [...]  
Bibl.: *ABV* 183 [Tleson P.].

**489.** MARSEILLE MCR 11-259. Band-cup, fr.  
Prov.: Marseille.  
A: *fighting-cocks*.  
Bibl.: Denoyelle/Hesnard 2006, 136, n. 29 [Tleson P.].

**490.** ORVIETO. Lip-cup.  
Prov.: Orvieto (funerary).  
A, B: no figurework.  
Inscr. A, B: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Bibl.: Beazley 1932, 182; *ABV* 182.17 [Tleson P.].  
BAPD no.: 301223. CAVI no.: 5795.

**491.** LEIPZIG (lost). Lip-cup, fr.  
A: no figurework.  
Inscr.: ΤΛΕΣΟΝ  
Bibl.: *ABV* 182.41 [Tleson P.].  
BAPD no.: 302414. CAVI no.: 4134.

**492.** BOULOGNE (lost). Lip-cup.  
A, B: no figurework.  
Inscr. A, B: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Bibl.: Hoppin 1924, 373, no. 7 (with incorrect inv. no. 227).

**493.** BOULOGNE 228 (lost). Lip-cup, fr.  
A, B: *siren*.  
Inscr. A: ]ΕΑΡΧΟΕΠΟΙΕΣΕΝ  
Bibl.: Hoppin 1924, 373, no. 8.

**494.** MYTILENE. Band-cup, fr.  
Prov.: Lesbos, Mytilene, excavations in lower section.  
No figurework.  
Inscr.: ΤΛΕ[ ]ΕΠΟΙΕΣΕ[ (non-joining fr.)  
Bibl.: mentioned in the CAIA brief report for the 2002 seasons at Mytilene and Stymphalos (website University of British Columbia).

**495.** Once ROME, Torlonia. Lip-cup, fr.  
Prov.: Vulci.  
A: *swan*.  
Inscr. A: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ (?)  
Bibl.: *ABV* 183.  
BAPD no.: 302427. CAVI no.: 7279.

**496.** GRAVISCA 74/19844. Lip-cup, fr.  
Prov.: Gravisca (sanctuary). H. 3; L. 2.3.  
A: *swan*.  
Bibl.: Iacobazzi 2004, 77, no. 104 [Tleson].

**497.** MILETUS Z 93.22. Little-master cup, fr.  
Prov.: Miletus.

Inscr.: ]ΕΣΟ[  
Bibl.: Fellmann 2002, App. I.41 [Tleson P.]; Kunisch forthcoming.

**498.** MILETUS Z 93.27.40. Little-master cup, fr.  
Prov.: Miletus.  
Orn.: palmette.  
Bibl.: Fellmann 2002, App. II.14 [Tleson P.]; Kunisch forthcoming.

**499.** LEIPZIG (lost). Lip-cup, fr.  
Prov.: Cerveteri.  
A, B: *sphinx*.  
Inscr. A: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
B: ΤΛΕΣΟΝ[ ]ΧΟΕΠΟΙΕΣΕΝ  
Bibl.: Hoppin 1924, 383.18<sup>ter</sup>; *ABV* 179.16 [Tleson

P.].  
BAPD no.: 305495. CAVI no.: 4132.

**500.** ATHENS, NM Acropolis. Lip-cup, fr.  
Prov.: Athens, Acropolis.  
A: *cock*.  
Bibl.: *ABV* 179.24 [Tleson P.].  
BAPD no.: 301177.

**501.** GRAVISCA 78/13047. Lip-cup, fr.  
Prov.: Gravisca (sanctuary). H. 3; L. 2.6.  
A: *quadruped to left*.  
Bibl.: Iacobazzi 2004, 76, no. 101 [Tleson P.].

---

### **EPOIESEN-INSRIPTION OF TLESON, POSSIBLY NOT DECORATED BY THE TLESON PAINTER**

**502.** MUNICH 9417. Lip-cup, fr.  
D. 15.2.  
No figurework.  
Inscr. A: ]ΑΕΣΟΝΗΟΝΕΑΡΧΟ[  
Orn.: palmettes.

Bibl.: Fellmann 1988, pl. 13.4-7, Beil. 3,5 [palmettes: compare Tleson P., but handwriting unparallelled];  
Fellmann 2002, App. I.31.  
BAPD no.: 44237. CAVI no.: 5378.

---

### **EPOIESEN-INSRIPTION OF TLESON, BUT NEITHER POTTED BY TLESON NOR DECORATED BY THE TLESON PAINTER**

#### **c. 550-30 BC**

**503.** LONDON B 420. Lip-cup.  
Pl. 123b. Prov.: Capua. H. 11.9; Hb. 6.9; Hf. 5; D. 22; W. 29.5; Df. 9.8.  
I: medallion (D. 10). Tondo (D. 5.7): *siren to right, looking round*, tongue border. A, B: no figurework.  
Inscr. A: ΘΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕ  
B: ΤΛΕΣΟΝΗΟΝΕΑΡΧΟΕΠΟΙΕΣΕΝ  
No ornaments. Graffito underneath foot: ΝΙΚΑ ΑΦΗΡΟΔΙΤΑ.  
Bibl.: Smith/Pryce 1926, pl. 14.5; *ABV* 183 [not Tleson P.].  
BAPD no.: 302428. CAVI no.: 4319.

**504.** HEIDELBERG 81.10. Band-cup.  
Pl. 123c-d. H. 11.8; D. 16.5; W. 22.5.  
A: *siren displaying its wings between cocks*.  
B: *swan displaying its wings between sphinxes*.  
Inscr. A, B, in reserved band around lower body:

ΤΛΕΣΟΝΜΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine black leaves.  
Bibl.: *Ars Antiqua* A-G, Lagerkatalog 4, December 1969, no. 35; Haldenstein 1982, 75, 77; *Heid. Jahrbucher* xxvi (1982) 144-5; Heesen 1996, 141; Fellmann 2002, 120, App. I.39 [Tleson P.]; Heesen 2009, 123.  
BAPD nos.: 6960, 9017257. CAVI no.: 3967.

**505.** HEIDELBERG 91/1. Lip-cup.  
I: concentric circles.  
A, B.: *opposing cocks*.  
Inscr. A: ΤΛΕΣ[ ]ΕΣΕΝ B: ΤΛ[  
Orn.: palmettes, seven red-and-black leaves.  
Bibl.: Tuna-Nörling 1999, 27, ad no. 23; Fellmann 2002, 117, App. I.8 [Tleson P.]; Heesen 2009, 123.  
BAPD no.: 9017258. CAVI no.: 3968.

---

### **MANNER OF THE TLESON PAINTER**

#### **c. 550-30 BC**

**506.** MANCHESTER, University III H 51. Band-cup.  
Pl. 124a-b.

A: *grazing stag to left, on either side siren to centre.*  
B: *two confronting fighting-cocks, on either side hen to centre.*

Orn.: palmettes, eight to nine red-and-black leaves.  
Rivet-holes in top of stem.

Bibl.: Webster 1941-43, 42, pl. 1a-b [Tleson P.];  
Beazley 1948<sup>2</sup>, 2, no. 7; *ABV* 180.43; Heesen 1996,  
141-42, n. 10.

BAPD no.: 301196.

**507.** BOSTON 2007.438.1-6. Lip-cup, fr.

Pl. 124c. Prov.: Greece.

I: medallion. Tondo: *panther to right*, tongue border.  
A, B: lost. Just part of a stem of a palmette preserved.  
Not previously published (bequeathed by Martin  
Robertson, who bought it in Athens in the 1930s).

**508.** LONDON B 600.37. Lip-cup, fr.

Pl. 124d. Prov.: Naucratis.

I: medallion. Tondo: *panther to right*, tongue border.  
Bibl.: Beazley/Payne 1929, 270, no. 55, pl. 17.27;  
Möller 2000, 234, no. 10.  
BAPD no.: 15147.

**509.** ATHENS, NM Acropolis 1570. Lip-cup, fr.

Pl. 124e. Prov.: Athens, Acropolis (sanctuary).

A: *sphinx to right.*

Bibl.: Graef/Langlotz, 168, pl. 82; Rumpf 1937, 23,  
no. 11 [Sakonides]; *ABV* 183.1 [Near Tleson P.].

BAPD no.: 302429.

**510.** NEW YORK 20.251. Lip-cup.

Pl. 125a-b. Prov.: Italy. H. 10.2 (rest.); D. 14.5.

A: *warrior aiming spear running to right.* B:  
*Amazone aiming spear running to right.*

No inscriptions. Orn.: palmettes, seven to eight black  
leaves.

Bibl.: Richter 1953, pl. XI.13a-c; Haldenstein 1982,  
131 [Gr. of the Nikosthenic Miniaturist]; Fellmann  
2002, 120, App. II.6 [Tleson P.].

BAPD no.: 14758.

**511.** MALIBU, Getty 86.AE.159. Lip-cup.

Pl. 125c-d. H. 11.5; D. 19.5; W. 26; Df. 8.5.

A, B: *single fighting-cock.*

No inscriptions nor ornaments.

Rivet-holes near handles.

Bibl.: Clark 1990, pls. 94 and 96.1-2 [Tleson P. by D.  
von Bothmer]; Fellmann 2002, App. I.15; Clark 2009,  
97, table 2.

BAPD no.: 10136.

---

### 10.3 ERGOTELES, TLESON PAINTER

#### c. 545/40 BC

**512.** BERLIN F 1758. Lip-cup.

Figs. 117-18; pl. 126a-b. Prov.: Etruria.

H. 15.6; Hb. 8.3; Hf. 7.3; D. 21.9; W. 28.7; Df. 9.6.

A, B: no figurework.

Inscr. A, B: ΕΡΓΟΤΕΛΕΣ ΕΠΟΙΕΣ ΕΝΗΟΝΕΑΡΧΟ

Orn.: palmettes, nine black leaves, no tie.

Bibl.: Hoppin 1924, 80, no. 1 [Ergoteles]; *ABV* 162.1;  
*Add<sup>2</sup>* 47; Pécasse 2002, 94, nn. 36, 44.

BAPD no.: 310541. CAVI no.: 2222.

**513.** Once FLORENCE market (Pacini)

Little master cup, fr. Non vidi.

Prov.: Italy.

Inscr. A: ΕΡΓΟΤ[ ]ΣΕΠΟΙΕΣΕΝ[

B: ]ΕΝΗΟΝ[

Bibl.: Hoppin 1924, no. 2 [Ergoteles] and 380, no.  
17bis; Beazley 1932, 192-93; *ABV* 162.2.

BAPD no.: 310542.

**514.** OXFORD G 1004. Lip-cup, fr.

Pl. 126c-d. Prov.: Naucratis.

I: medallion. Tondo: tongue border.

Inscr. A: ΕΡΓ[

Bibl.: Hogarth 1898-99, pl. IV. 50b; Hoppin 1924, 82  
(where considered to belong London 1900.2-14.4,  
here **8**, incorrectly located in Cambridge instead of  
London); Beazley 1932, 183 [Ergoteles or  
Ergotimos]; Robertson 1951a, 144 (where considered  
lost and perhaps belonging to a Gordion cup of  
Ergotimos and Kleitias); *ABV* 78.15 and 162  
[Ergoteles]; Möller 2000, 234, no. 11.

BAPD no. 310543. CAVI no.: 5848.

#### 10.4 CENTAUR PAINTER<sup>1508</sup> (nos. 505-666)

##### EARLY PERIOD, c. 545/40 BC

**515.** DURBAN, University 1983.9. Lip-cup, fr.  
Pl. 126e. H. 4.3; L. 8.6.  
A: *two horsemen galloping to left*.  
Inscr.: XAYPEKAIPIIEI  
Bibl.: Mackay 1993, 149-52 [Centaur P. by J.T. Haldenstein]; Slater 1999, 155, n. 34; Wachter 2003, 147-8, no. 12.

**516.** BUCHAREST 03209. Lip-cup.  
Pls. 127a-c, 128a. H. 12.7; D. 20.6.  
I: medallion. Tondo: *stag to right*, tongue border.  
A: *nude, bearded man with stick and mantle over arm running to right*. B: *centaur with stones running to right*.  
Inscr. A: XAYPEKAIPIIEI[ JY  
B: XAYPEKAIPIIEIY  
Incised inscription underneath foot: NIKAHΠΑΣ.  
Bibl.: S. Dimitriu/P. Alexandrescu 1965, *CVA* 1, pl. 24.3-6; *Para 79.8ter* [Centaur P. by M. Robertson]; Jongkees-Vos 1971, no. 10; Haldenstein 1982, 132, 140-41; Schnapp 1997, 261, 499, no. 211; Heesen 2006, 53, no. 42.  
BAPD no.: 350758.

**517.** CHRISTCHURCH CUC 52/57. Lip-cup.  
Figs. 119-20; pl. 127d-e. H. 14.4; D. 21.5.  
A: *two centaurs with stones galloping to left, one looking round*. B: *nude youth with stone and mantle over arm and bearded man with stick running to left*.  
Inscr. A, B: XAYPEKAIPIIEIY  
Orn.: palmettes, seven leaves, red tie.  
Rivet-holes in top of stem.  
Bibl.: *Para 78.1bis* [Centaur P. by H.A. Cahn]; Jongkees-Vos 1971, no. 11; J.R. Green 1979, *CVA* 1, pl. 27.1-4; A.D. Trendall, *Greek Vases in the Logie Collection*, Christchurch 1971, no. 22; Haldenstein 1982, 140; Lissarrague 1987, fig. 47A; Wachter 2003, 147, no. 10; Green 2009, 83-86, no. 29.  
BAPD no.: 350753. CAVI no.: 3181.

**518.** LONDON B 600.32. Lip-cup, fr.  
Pl. 128b. Prov.: Naucratis (sanctuary of Apollo). H. 2.6; L. 7.1; est. D. 17.0.  
A: *two horsemen galloping to left*.  
Bibl.: Flinders Petrie 1886, pl. 13.2; *ABV* 189.7 [Centaur P.]; Mackay 1993, 150-51; Möller 2000, 234, no. 1.  
BAPD no.: 302488.

**519.** TARQUINIA RC 7949. Lip-cup.  
Fig. 119; pl. 128d-e. Prov.: Tarquinia (funerary). H.

10; D. 13.5; Df. 6.5.  
A: *youth with stick and mantle over arm chasing hare to right*. B: *nude youth with stick and mantle over arm chasing hare to right*.  
Bibl.: G. Jacopi 1956, *CVA* 2, pl. 40.6; Haldenstein 1982, 142 [Centaur P.]; Pierro 1984, 132-33, no. 16, pl. XLV; Brijder et al. 1996, 68, no. 28; Masseria 2009, 339.  
BAPD no.: 13818.

**520.** LUZERN, market. Lip-cup.  
Pl. 128c. H. 8.7; W. 18.  
A: *youth with stick and mantle over arm chasing hare to right*. B: non vidi.  
Bibl.: *Aegyptische, griechische, etruskische, römische Altertümer*, Galerie Fischer, 21. Mai 1941, no. 59.

**521.** BROOKLYN 60.129.5. Lip-cup.  
Pl. 129a-b. H. 10; D. 14.4.  
A, B: *winged female running to left looking round*.  
Bibl.: *Para 79* (Maplewood, Noble) [prob. Centaur P. by von Bothmer]; Haldenstein 1982, 132 [Gr. of Nikosthenic miniaturist].  
BAPD no.: 350761.

**522.** MUNICH, market. Band-cup.  
Pl. 129c-d. H. 10.; D. 14; W. 19.5.  
A, B: *three pairs of dancing satyrs and maenads*.  
Bibl.: Lindner, Lagerliste 1 (1973), no. 68; Brijder et al. 1996, 68, no. 9 [Centaur P.].  
BAPD no.: 5869.

**523.** BERLIN, Schiller. Band-cup.  
Pl. 130a-b. H. 10.2; D. 14.2.  
A, B: *three pairs of dancing satyrs and maenads*.  
Bibl.: Lindner, Lagerliste 2, no. 26; E. Seewald, *Verliebt in alte Vasen, Neue Deutsche Hefte* 139 (1973) 80-89 [Centaur P.]; U. Gehrig 1975, *Antiken aus Berliner Privatbesitz*, Berlin, no. 214; Haldenstein 1982, 142; Brijder et al. 1996, 68, no. 3.  
BAPD nos.: 1979, 4202.

##### MIDDLE PERIOD, c. 540/30 BC

**524.** CAPUA T 342.13. Band-cup.  
Pl. 130c-d. Prov.: Capua (funerary). H. 10.2; D. 15.2.  
A: *twice a trio of one maenad and two satyrs to left*.  
B: *two satyrs and four nude youths dancing*.  
Bibl.: Johannowsky 1983, 67, 190-92, pl. 31a-c [Centaur P.]; Brijder et al. 1996, 68, no. 4; G. Greco 2005, 168-69; Villanueva-Puig 2009, 140.

<sup>1508</sup> Unless stated otherwise, the cups by the Centaur Painter have no inscriptions nor ornaments.

BAPD no.: 10020.

**525.** LONDON, market. Band-cup.  
Pl. 131a. H. 10.2; D. 14.6; W. 20.2.  
A, B: *six nude running men and youths*.  
Bibl.: Sotheby's London, 2 July 1996, no. 108  
[Centaur P.]; Heesen 1996, 145, n. 2.  
BAPD no.: 29364.

**526.** LONDON, market. Band-cup.  
Pl. 131c-e. H. 9.6; D. 14.6; W. 19.9; Df. 5.9.  
A: *archer and two warriors chasing nude bearded  
horseman to right*. B: *archer and two nude men  
chasing stag to right*.  
Not previously published.

**527.** BASEL, market. Band-cup.  
Pl. 131b. D. 16.2; W. 21.4.  
A, B: *warrior running to right, looking round, being  
attacked from both sides by archer*.  
Foot and stem modern.  
Bibl.: Sotheby's New York, 12 June 2001, no. 43; J.-  
D. Cahn AG, Auktion 5, Basel, September 2005, no.  
396.  
BAPD no.: 24506.

**528.** NEW YORK, market. Band-cup.  
Fig. 123. Pl. 132a-b. H. 9.2; D. 12.8; W. 19.  
A: *hare running to left, nude youth with spear, mantle  
over arm, chasing deer to right, one spear stuck in  
bushes*. B: *nude youth with stick, mantle over arm,  
and horseman with spear chasing wounded deer to  
right*.  
Bibl.: Antiquarium Ltd., *The Good Life, Luxury  
Objects in the Ancient World*, New York 1999, 16.

**529.** VETULONIA 98907. Band-cup, fr.  
Pl. 132c-d. Prov.: Vetulonia, Costa Murata  
(sanctuary). Pres. H. 4.2; D. 13.3.  
A, B: *youth with mantle over arm chasing two deers  
and one stag to right*.  
Bibl.: A. Talocchini, *Ultimi dati offerti dagli scavi  
vetuloniesi*: Poggio Pellicia-Costa Murata, *Etruria  
Mineraria, Atti del XII Convegno di Studi Etruschi e  
Italici*, Firenze June 1979, Firenze 1981, 116, pl.  
XXVIIa-c [Centaur P.]; Camporeale 1985, 100-1, no.  
430; Brijder et al. 1996, 68, no. 13; M. Cygielman,  
*Vetulonia, Museo Civico Archeologico 'Isidoro  
Falchi'*, Guida, Florence 2000, 75, 81, fig. 50.

**530.** VIRGINIA, private. Lip-cup.  
Pl. 133a-b. H. 9.5; D. 14.6.  
A: *deer running to left*. B: *centaur with stones  
galloping to left*.  
Bibl.: *Para 78.3bis* [Centaur P. by H.A. Cahn];  
Jongkees-Vos 1971, no. 8; Cahn Auktionen, Auktion  
5, 16 September 2010, no. 183.  
BAPD no.: 350754.

**531.** LONDON 1891.8-6.84. Band-cup.  
Fig. 121; pl. 133c-d. Prov.: Marion (funerary). H.  
11.6; Hb. 5.6; Hf. 5.5; D. 18.8; W. 25.5; Df. 8.2; H-z.  
2.3.  
A: *youth with stone and mantle over arm running to  
left, looking round, panther running to left*. B: *deer  
wounded by spear to left, horseman to left*.  
Bibl.: Smith/Pryce 1926, pl. 15.1a-b; Villard 1953,  
66, no. 14 [Centaur P.]; *ABV* 190.19; *Add<sup>2</sup>* 52;  
Haldenstein 1982, 141; Barringer 2001, 16-18, 64,  
112.  
BAPD no.: 302500.

**532.** OLBIA, Excavations. Band-cup, fr.  
Pl. 134a. Prov.: Olbia, Kozyrga 9 (settlement).  
A: *nude youth with stick, mantle over arm, opposing  
panther*.  
Bibl.: Kryzickij/Brijskich 1989, 62, fig. 22.8; S.D.  
Kryzickij, *Les particularités de la colonisation  
grecque dans la territoire d'Olbia pontique*, *BCH  
Suppl.* 34 (1999) 259-71, fig. 11.

**533.** COPENHAGEN, NM Chr VIII.853. Band-cup.  
Pl. 134d-e. Prov.: Greece. H. 10.7; Hb. 5.2; Hf. 5.5;  
D. 14.5; W. 20.1.  
A: *nude youth running to left, looking round,  
horseman galloping to left*. B: *two horsemen  
galloping to left*.  
Bibl.: C. Blinkenberg 1928, *CVA* 3, pl. 117.3a-b; *ABV*  
190.16 [Centaur P.]; Haldenstein 1982, 144.  
BAPD no.: 302497.

**534.** BARI. Band-cup.  
Pl. 134b-c. Prov.: Taranto (funerary).  
A, B: *three horsemen galloping to left*.  
Bibl.: E. de Juliis, *Archeologica in Puglia*, Bari 1983,  
30, figs. 42-43 [Centaur P.].  
BAPD no.: 10440.

**535.** ROME, VG 50699. Band-cup.  
Pl. 135a-b. Prov.: Italy. H. 9.3; D. 13.8.  
A: *man and youth running outwards towards  
sphinxes, that look round*. B: *two horsemen galloping  
to left*.  
Bibl.: Mingazzini 1930, no. 602, pls. XCI.5, XCIII.2-  
3; Villard 1953, 66, no. 17 [Centaur P.]; *ABV* 190.15;  
Moretti Sgubini 2000, 65-66, no. 36.  
BAPD no.: 302496.

**536.** BASEL, market. Lip-cup.  
Pl. 135c. H. 9.9; D. 14; W. 19.  
A, B: *horseman galloping to left*.  
Bibl.: *MuM*, Auktion 40, 13 December 1969, no. 62;  
Haldenstein 1982, 144 [Centaur P.'s workshop].  
BAPD no.: 8584.

**537.** ATHENS, Agora P 22340. Lip-cup, fr.  
Prov.: Athens, Agora (settlement). H. 2.5; L. 1.8.  
A: *horseman galloping to left*.

Bibl.: Jongkees-Vos 1971, no. 4 [Centaur P.]; Haldenstein 1982, 143 (with wrong inv. no.); *Athenian Agora* XXIII, no. 1693, pl. 110. BAPD no.: 30947.

**538.** ST. PETERSBURG B. 84.132-133. Lip-cup, fr. Prov. Berezan (funerary?). Est. D. 14; Lip 2.0. A, B: *horseman galloping to left*. Bibl.: Petrakova 2009a, pl. 5.7-8 [P. of Munich 2218].

**539.** MUNICH 2162. Lip-cup. Pl. 135d. Prov.: Vulci (funerary). H. 9.6; Hb. 4.9; Hf. 4.7; D. 14.8; Df. 6.6. A: *centaur with stones galloping to left chased by nude man with stick running to left*. B: [...], *dancing satyr to left*. Bibl.: Haldenstein 1982, 142 [Centaur P.]; Fellmann 1988, pl. 14.5-8, Beil. 4,1; Brijder et al. 1996, 67, no. 17; B. Fellmann, Herstellungsspuren an attischen Trinkschalen, in Bentz 2002, 60-61, fig. 8; Wünsche 2003, 172, fig. 24.5, 408-9, no. 101. BAPD no.: 31983.

**540.** ORVIETO 722. Lip-cup. Pl. 136a-b. Prov.: Orvieto, Necr. di Crocifisso del Tufo, tomb 6a (funerary). H. 9; D. 14. A: *deer running to left, looking round chased by nude youth with stick*. B: *deer running to left chased by nude youth with stone, mantle over arm*. Rivet-holes in lip. Bibl.: Bizzarri 1966, 7, 56, pl. VIIIa-b; Haldenstein 1982, 143 [Centaur P.]; Brijder et al. 1996, 67, no. 21. BAPD no.: 10553.

**541.** GRAVISCA II 9096, II 9204. Band-cup. Prov.: Gravisca (sanctuary). Pres. H. 7; D. 14. A, B: *centaur chased by man with stick to left*. Bibl.: Iacobazzi 2004, 86-87, no. 124 [Manner of Centaur P.].

**542.** NEW YORK, market. Lip-cup. Pl. 136c-d. H. 10.2; D. 14.3; W. 21.5; Df. 5.5. A: *dog running to right*. B: *youth running to right, looking round*. Bibl.: Sotheby's New York, 9 December 1999, no. 89 [Centaur P.]. BAPD no.: 23798.

**543.** ROME, Capitoline Museum 296. Lip-cup. Pl. 137a-b. H. 9.5; D. 13.5. A: *satyr with stick running to right*. B: *maenad running to left*. Bibl.: G.Q. Giglioli/V. Bianco 1962, *CVA* 1, pl. 36.2-3 [Centaur P.]; *Para* 79.8bis; Jongkees-Vos 1971, no. 15; Haldenstein 1982, 132, 143 [Gr. of Nikosthenic miniaturist]. BAPD no.: 350757.

**544.** ORVIETO 1035. Lip-cup. Pl. 137c-d. Prov.: Orvieto, Necr. di Crocifisso del Tufo, tomb 52 (funerary). H. 10.3; D. 13.7. A: *nude youth with stick and mantle over arm running to right*. B: *centaur with stones galloping to right*. Bibl.: Bizzarri 1966, 41, 43, 90, fig. 41D and pl. IXa-b; Brijder et al. 1996, 67, no. 22 [Centaur P.].

**545.** ATLANTA 1986.8.295. Lip-cup, fr. Pl. 138a. H. 2.1; L. 3.6. A: *nude youth with stick and mantle over arm running to right, looking round*. Bibl.: Brijder et al. 1996, 67, no. 1 [Centaur P.].

**546.** THASOS 75.A.505. Lip-cup, fr. Pl. 138b. Prov.: Limenas, Artemision (sanctuary). H. 3.1; L. 5.2; Lip 2. A: *nude warrior hiding behind shield*. Bibl.: Maffre 2009, 192, fig. 10.

**547.** ANGERS, Musée Pincé, MTC 1006. Lip-cup. Pl. 138c-d. Prov.: Vulci (funerary). H. 9; D. 14.5. A: *wounded griffin*. B: *Arimaspe attacking to left*. One handle modern. Bibl.: M. Valotaire, Catalogue des vases peints du Cabinet Turpin de Crissé, *RA* 17 (1923) 51, no. 6; Vos 1963, pl. 1; Dierichs 1981, 89, no. AV 8, fig. 37, 37 A-B; Haldenstein 1982, 132 [Gr. of Nikosthenic miniaturist]; Lissarrague 1990b, 115, fig. 65, no. A 540; *LIMC* VIII (1997) s.v. Arimaspoi (Ch. Gorbunova) 529, no. 2; Boardman 2002, 128, fig. 94; Barringer 2004, 23, n. 45; Santrot/Frère/Hugot 2004, 38, fig. 1-2 and 198, no. 194; B. Bourgeois, in Bentz/Kästner 2007, 42-43; N. Balcar/B. Bourgeois/Y. Vandenberghe, in Bourgeois 2010, 74, fig. 2a-b. BAPD no.: 15569.

**548.** RICHMOND, Virginia 60-20. Lip-cup. Pl. 139a-b. H. 9.5; D. 14.4. A, B: *nude man with spear running to right*. Bibl.: Reed 1973, 71, no. 87; Haldenstein 1982, 132 [Gr. of Nikosthenic miniaturist]. BAPD no.: 5198.

**549.** NEW YORK 74.51.1371. Lip-cup. Pl. 139d-e. Prov.: Cyprus? (funerary?) Pres. H. 4.8; D. 13.6; W. 19.4; lip 1.9. A: *deer running to left*. B: *nude youth with spear running to left*. Bibl.: Villard 1953, 66, pl. 23b [Centaur P.]; Richter 1953, pl. VIII. 8a-c; *ABV* 189.5; Bizzarri 1966, 7; Maffre 1971, 643, 645; Gjerstad 1977, no. 407; Haldenstein 1982, 143; *Add<sup>2</sup>* 52; Barringer 2001, 16, 64. BAPD no.: 302486.

**550.** ROME, VG 106344. Lip-cup. Pl. 140a-b. Prov.: Cerveteri (funerary). A: *nude warrior running to right*. B: *Scythian archer*



*running to right.*

Not previously published.

**551.** CIVITA CASTELLANA 56070. Lip-cup.  
Pl. 140c-d. Prov.: Nepi (funerary). Pres. H. 4.6; D. 14.  
A: *Minotauros with stones running to right*. B: *nude man with sword running to left*.  
Not previously published.

**552.** BASEL, AntMus Bo 17. Lip-cup.  
Pl. 141a-b. H. 9.9; D. 13.8; W. 19.8; Df. 6.3.  
A: *bull running to right*. B: *man with sling running to right*.  
Bibl.: Blome 1990, 75, no. 117 [Centaur P. by B. Müller-Huber]; Brijder et al. 1996, 67, no. 4; Slehoferova 2009, pls. 40.3-4, 43.8, 51.1-2.

**553.** GRAVISCA 74/15330. Lip-cup, fr.  
Pl. 139c. Prov.: Gravisca (sanctuary). H. 2.3; L. 3.4.  
A: *nude man with stick running to left*.  
Bibl.: Iacobazzi 2004, 85, no. 119 [Centaur P.].

**554.** LONDON, market. Lip-cup.  
Pl. 141c-d. H. 9.8; D. 14; W. 19.8.  
A: *boar to right*. B: *nude youth with spear running to left*.  
Bibl.: Kozloff 1981, 119, no. 100 [Centaur P. by R. de Puma]; Fellmann 1988, 34; Brijder et al. 1996, 68, no. 29; Christie's London, 26-27 October 2004, no. 33.  
BAPD no.: 29512.

**555.** POMPEII 6759. Lip-cup, fr.  
Pl. 142a. Prov.: Pompei, Temple of Apollo (sanctuary). H. 2.5; L. 5.6.  
A: *boar to right*.  
Bibl.: Villard 1953, 65, no. 2 [Centaur P.]; Caro 1986, 85, no. 549, pls. XLII, LXV [Manner of Tleson P. or Centaur P.].

**556.** AMSTERDAM 13823. Lip-cup.  
Pl. 142b-c. H. 9.4; Hb. 4.5; Hf. 4.9; D. 14.2; W. 20.3; Lip 1.8; H-z. 2.3; Df. 5.8.  
A: *nude youth with shield and spear running to left*.  
B: *stag or deer*.  
Bibl.: Puhze, Katalog 4, 1982, no. 186; Heesen 1996, 149-51, no. 36 [Centaur P.]; Brijder et al. 1996, 67, no. 6.  
BAPD no.: 7275.

**557.** MADRID 1999/99/70. Lip-cup.  
Pl. 142e-f. H. 9.4; Hb. 4.9; Hf. 4.5; D. 13.9; W. 20; Df. 5.9; Lip 1.7.  
A: *bull, wounded by spear to right*. B: *nude youth with sword running to left, aiming a spear*.  
Bibl.: Vierneisel/Kaeser 1990, figs. 25.10a-b, 28.18a-b [Centaur P. by B. Fellmann]; Huber 1993, 64-66; Brijder et al. 1996, 67, no. 2; Christie's London, 3 July 1996, no. 42; Cabrera 2003, no. 71; Warden 2004, 91-94, no. 12.

BAPD no.: 31923.

**558.** MALIBU, Getty 81.AE.202.4. Lip-cup, fr.  
Pl. 142d. Lip 1.8.  
A: *bull to right*.  
Bibl.: Brijder et al. 1996, 67, no. 14 [Centaur P. by M. True].

**559.** FLORENCE 141887. Lip-cup.  
Fig. 122; pl. 143a-c. Prov.: Etruria (funerary?). H. 9.6; Hb. 4.3; Hf. 5.3; D. 14.4; W. 21.3; Df. 5.9; Lip 1.9.  
A: *stag to right*. B: *lion running to left*.  
Rivet-holes around one handle.  
Bibl.: Villard 1953, 65, no. 1, pl. 19 [Centaur P.].

**560.** LONDON, market. Lip-cup.  
Pl. 143d. W. 20.  
A, B: *ram to left*.  
Bibl.: Sotheby's London, 8-9 December 1986, no. 527.

**561.** AMSTERDAM, private. Lip-cup.  
Pl. 143e. H. 9.8; Hb. 4.6; Hf. 5.2; D. 14.4; Df. 6.2; Lip 1.9.  
A: *ram running to right*. B: lost.  
One handle completely, the other partly restored.  
Bibl.: Puhze, Katalog 14, Freiburg 2000, no. 125.

**562.** MATERA, Museo Ridola 166066. Lip-cup.  
Pl. 144a-c. Prov.: Montescaglioso, necr. di S. Biagio (funerary). H. 10.; D. 14.5; W. 21.  
A: *grazing stag to left*. B: *grazing deer to left*.  
Bibl.: 28. *Convegno di Studi sulla Magna Grecia* (1988) 528, pl. IV; Brijder et al. 1996, 67, no. 16 [Centaur P.].  
BAPD no.: 17579.

**563.** ROME, VG 102080. Lip-cup, fr.  
Prov.: Cerveteri? (funerary). H. 3.7; L. 7.7.  
A: *grazing stag to left*.  
Bibl.: Hannestad 1989, no. 13 [Tleson P.].

**564.** MUNICH 2158. Lip-cup.  
Pl. 144d-e. Prov.: Vulci (funerary). H. 10; Hb. 5.2; Hf. 4.8; D. 15.1; Df. 6.4.  
A: *grazing goat to right*. B: *grazing stag to right*.  
Bibl.: Fellmann 1988, pl. 16.1-4, Beil. 4,4 [Centaur P.]; Brijder et al. 1996, 67, no. 18.  
BAPD no.: 31924.

**565.** LONDON, market. Lip-cup.  
Pl. 145a. H. 9.5; Hb. 4.9; Hf. 4.6; D. 14.2; W. 20.3; Df. 6; lip 1.7.  
A, B: *grazing goat to right*.  
Bibl.: Vierneisel/Kaeser 1990, 175, no. 28.14 [Tleson P. by B. Fellmann]; Huber 1993, 67-68 [Centaur P.]; Brijder et al. 1996, 67, no. 3; Christie's London, 3 July 1996, no. 45.

BAPD no.: 31921.

**566.** BRUSSELS, Theodor. Lip-cup.

Pl. 145b-c. H. 9.6; Hb. 4.5; Hf. 5.1; D. 13.8; W. 18.7; Lip 1.9; H-z. 2.2; Df. 6.1.

A: *boar to right*. B: *bull to right*.

Bibl.: Vollmöller, Katalog 1984, 117; Fellmann 1988, 33 [Centaur P.]; Brijder et al. 1996, 67, no. 7; Heesen 1996, 146-48, no. 35.

BAPD no.: 21033.

**567.** ST. PETERSBURG B. 482. Lip-cup, fr.

Pl. 145f. Prov.: Berezan. H. 3; L. 4.6.

A: *centaur with stones running to left looking round*.

Bibl.: Gorbunova 1982, 40, fig. 3a right; Petrakova 2006, pl. 12.5 (where find date misprinted in 1982 instead of 1962 and no mentioning of fragment B. 66.92, found together with it); T.J. Smith, Black Figure on the Black Sea: Art and Visual Culture at Berezan, in S.L. Solovyov ed., *Archaic Greek Culture: History, Archaeology, Art and Museology. Proceedings of the International Round-Table Conference, June 2005, St. Petersburg, Russia*, Oxford 2010, 76, 78 fig. 5, 81.

BAPD nos.: 15067 (treated as originating from same cup as **640**), 9023357.

**568.** MUNICH 2160. Lip-cup.

Pl. 145d-e. Prov.: Vulci (funerary). Est. D. 13.6.

A, B: *nude youth with stone and mantle over arm running to right*.

Repair-hole (modern ?) in centre of tondo.

Bibl.: *ABV* 190; *Para* 79; Fellmann 1988, pl. 15.5-8, Beil. 4,3 [Centaur P.].

BAPD no.: 302507

**569.** GRAVISCA II 9092, II 9094. Lip-cup, fr.

Prov.: Gravisca (sanctuary). Max. H. 3.5; est. D. 14.

A: *sphinx to left*. B: *man with stone and mantle over arm running to left, looking round*.

Bibl.: Iacobazzi 2004, 84-85, no. 117, pl. V [Centaur P.].

**570.** ATLANTA 1986.8.145 and -152. Band-cup, fr. Pl. 145g.

A: *nude man with stick and mantle over arm running to right*.

Bibl.: Brijder et al. 1996, 68, no. 2 [Centaur P.].

**571.** PARIS, Louvre CA 7434. Lip-cup, fr.

Pl. 145h. Prov.: Taranto? (funerary?) H. 2.1; L. 2.6.

A: *nude youth with stick and mantle over arm running to left, looking round*.

Bibl.: Villard 1953, 65, no. 3, pl. 20a [Centaur P.]; Haldenstein 1982, 143.

**572.** PARIS, Louvre Cp 10268. Lip-cup, fr.

Pl. 146a.

A: *bearded man taking woman by the wrist (Menelaos*

*and Helena?)*.

Bibl.: Villard 1953, 65, pl. 20b [Centaur P.]; Ghali-Kahil 1955, 78, pl. XLVII; *ABV* 189.6; Haldenstein 1982, 141; Blatter 1983, 57.

BAPD no.: 302487.

**573.** PARIS, Louvre Cp 10267. Lip-cup, fr.

Pl. 146b. H. 6.3; L. 10.

A: *nude youth with stone and shield running to left, looking round chased by youth with stone and shield to left*.

Bibl.: Villard 1953, 65, no. 8, pl. 21a [Centaur P.]; *ABV* 189.4.

BAPD no.: 302485.

**574.** BASEL, private. Lip-cup.

Pl. 146c-d. H. 8.8; D. 13.8.

A: *centaur with stones galloping to left chased by nude youth with stick*. B: *youth with stone and shield running to left, looking round, chased by warrior with stone and shield to left*.

Bibl.: Jongkees-Vos 1971, no. 9 [Centaur P.].

**575.** GERMANY, private. Band-cup.

Pl. 147a, c-d. H. 9.5; D. 13.6; W. 19.5.

A, B: *nude man with mantle over arm chasing centaur to right*.

Bibl.: *MuM*, Sonderliste C, December 1957, no. 25; *MuM*, Auktion 26, 5 October 1963, no. 98 [Centaur P.]; *Para* 79.9bis; Jongkees-Vos 1971, no. 3.

BAPD no.: 350759.

**576.** FLORENCE 3886. Lip-cup.

Pl. 147e-f. Prov.: Etruria. H. 9.3; Hb. 4.8; Hf. 4.5; D. 13.8; Df. 6.2; lip 1.8.

A, B: *winged female running to left looking round*.

Both handles lost.

Bibl.: Villard 1953, 65, no. 6, pl. 20c; *Para* 79 [prob. Centaur P.]; Haldenstein 1982, 132 [Gr. of the Nikosthenic Miniaturist]; *Add<sup>2</sup>* 52.

BAPD no.: 350760.

**577.** NAPLES Stg. 203. Lip-cup.

D. 14.5.

A, B: *winged female running to left looking round*. Foot modern.

Bibl.: A. Adriani 1950, *CVA* 1, pl. 14.6.

BAPD no.: 13840.

**578.** CENTRE ISLAND (NY), private. Lip-cup, fr.

Pl. 147g.

A: *winged female running to left*.

Not previously published.

**579.** BASEL, market. Lip-cup.

Pl. 147b, h. H. 12.2; D. 19.4; W. 26.

A, B: *winged female running to left looking round*.

Bibl.: Hornbostel 1986, 46, no. 9 [Centaur P.]; HAC, Katalog 5, November 1993, no. 6; Brijder et al. 1996,

67, no. 5.

BAPD no.: 16048.

**580.** BASEL, market. Lip-cup.

Pl. 148a-b. H. 10.2; D. 14.5.

A: *satyr with kantharos bending to right*. B: *satyr with rython bending to right*.

Bibl.: *MuM*, Sonderliste C, December 1957, no. 26 [Centaur P.]; Jongkees-Vos, no. 7; Haldenstein 1982, 132, 143 [Gr. of Nikosthenic miniaturist].

**581.** NEW YORK, market. Lip-cup.

Pl. 148c-d. H. 9.5; D. 14.3; Df. 5.5.

A: *Dionysos*. B: *satyr carrying wineskin*.

Bibl.: *Atlantis Antiquities, Greek and Etruscan Art of the Archaic Period*, April 26-June 26, 1988, fig. 44; Brijder et al. 1996, 67, no. 20 [Centaur P.]; Villannueva-Puig 2009, 139.

**582.** CENTRE ISLAND (NY), private. Lip-cup, fr.

Pl. 148e. Lip 1.9.

A: *donkey galloping to right*.

Not previously published.

**583.** FAMAGUSTA, Tsolakides. Lip-cup.

Pl. 148f-g. Prov.: Marion (funerary). H. 10; D. 14.

A: *ityphallic donkey galloping to right*. B: *satyr with stick running to left*.

Bibl.: V. Karageorghis, *Chronique des Fouilles à Chypre en 1960, collections privées*, *BCH* 85 (1961) 295-96, fig. 47 [Centaur P.]; *Para 78.7bis*; Jongkees-Vos 1971, no. 12; Gjerstad 1977, no. 408, pl. 34.5-7; Haldenstein 1982, 141; *Add<sup>2</sup>* 52; Hedreen 1992, 26, n. 36.

BAPD no.: 350756.

**584.** ROME, VG s.n. Band-cup.

Pl. 149a, c. Prov.: Cerveteri, chance find necr. di Monte Abatone (funerary). H. 10; D. 14.2.

A: *aulos-playing satyr bending to left, maenad with garland dancing to left, satyr dancing with maenad*. B: *donkey chased to left by satyr with stick, maenad dancing to right, aulos-playing satyr*.

Bibl.: Helbig<sup>4</sup> III, 602-603, no. 2651; Moretti 1963, 114; Villanueva-Puig 2009, 138.

**585.** VATICAN 17802. Band-cup.

Pl. 149b, d. H. 12.4; Hb. 6.5; Hf. 5.9; D. 20.3; W. 27.2; Df. 8.8; H-z. 2.5.

A: *ram chased to left by nude man with stone and mantle over arm, centaur galloping to right, nude man running to left, centaur galloping to right, nude man running to left*. B: *three pairs of dancing satyrs and maenads*.

Bibl.: Albizzati 1925-39, no. 330, pls. 35-36; Villard 1953, 66, no. 16 [Centaur P.]; *ABV* 189.9; *Add<sup>2</sup>* 52.

BAPD no.: 302490.

**586.** COLUMBIA 69.111. Band-cup.

Pl. 150a-b. H. 9.3; Hb. 4.8; Hf. 4.5; D. 13.3; Df. 6.1.

A: *two men, each chasing a ram to centre*. B: *two pairs of dancing satyrs and maenads*.

Bibl.: Kilinski 1972, 24-27 [Centaur P. by K. Deppert]; Moon 1979, 76-77, no. 46; Brijder et al. 1996, 68, no. 5; W.R. Biers/L.V. Benson 2002, *CVA* 1, pl. 22, fig. 7.1.

BAPD no.: 5179.

**587.** AMSTERDAM, private. Band-cup.

Pl. 150c-d. H. 9.3; D. 13.7; W. 19.

A, B: *two pairs of dancing satyrs and maenads*.

Bibl.: K. Deppert, *Griechische Vasen. Bildbändchen einer kleinen Privatsammlung*, Weinheim 1984, no. 15 [Centaur P.]; J.-D. Cahn AG, Auktion 5, September 2005, no. 186; Charles Ede Ltd London, *Greek Antiquities* 2006, no. 18.

**588.** BRUSSELS, MusRoy R 301. Band-cup.

Pl. 151a-b. H. 9.6; Hb. 4.8; Hf. 4.8; D. 14.2, Df. 6.3; H-z. 2.1.

A: *Nessos kidnapping Deianeira, centaur with stones running to left, looking round, two youths with stones and stick running to left*. B: *two pairs of dancing satyrs and maenads*.

Bibl.: F. Mayence 1926, *CVA* 1, pl. 2.2a-c; P. Courbin, *Un nouveau canthare attique archaïque*, *BCH* 76 (1952) 380, fig. 9; Villard 1953, 66, no. 15 [Centaur P.]; *ABV* 189.10; *Add<sup>2</sup>* 50.

BAPD no.: 302491.

**589.** LOS ANGELES, Bizoumis. Lip-cup.

Pl. 151c. H. 12.2; D. 19; W. 25; Df. 8.6; Lip 2.7; H-z. 2.4.

A, B: *maenad and satyr dancing or running to left*.

Bibl.: Jongkees-Vos 1971, no. 5 [Centaur P.]; Heesen 1996, 143-45, no. 34; Sotheby's New York, 17 December 1998, no. 82; Clark 2009, 97, table 2.

BAPD no.: 19881.

**590.** THASOS 75.A.504. Lip-cup, fr.

Pl. 151d. Prov.: Limenas, Artemision (sanctuary). H. 3.7; L. 5.7; Lip 2.1.

A: *satyr (looking round) and maenad dancing to left*.

Bibl.: Maffre 2009, 192, fig. 10.

**591.** AMSTERDAM 11372. Band-cup, fr.

Pl. 151e. H. 3.8; L. 6.3.

A: *satyr with rhyton to right, maenad to left*.

Bibl.: Brijder et al. 1996, 68, no. 1, pl. 102.3 [Centaur P. by H.A.G. Brijder].

BAPD no.: 18546.

**592.** LONDON, market. Lip-cup.

Pl. 152a-b. H. 9.9; D. 14.2.

A: *ram running to left chased by nude, bearded man with stones*. B: *ram running to left chased by nude youth with stones*.

Bibl.: *MuM*, 30 June 1956, no. 93 [Centaur P.]; *Para* 78.5bis; Jongkees-Vos 1971, no. 6; Christie's London, 7 October 2010, no. 131.  
BAPD no.: 350755.

**593.** METAIRIE, Diefenthal. Band-cup.  
Pl. 153a. H. 9.7; D. 13.7.  
A, B: *nude youth with stones and mantle over arm chasing hare to left*.  
Bibl.: *MuM*, Sonderliste R, December 1977, no. 23 [Centaur P. by H.A. Cahn]; Shapiro 1981b, 136-37; Haldenstein 1982, 142; Brijder et al. 1996, 68, no. 8.  
BAPD no.: 13588.

**594.** LARNACA, Z. Piérides. Lip-cup.  
Pl. 152c-d. Prov.: Marion (funerary). H. 9.1; Hb. 4.6; Hf. 4.5; D. 14.1; W. 20.3; Df. 6.4; Lip 1.8.  
A: *hare to left*. B: *man with stone running to left*.  
Bibl.: Maffre 1971, 642-45, fig. 7 [Centaur P.]; Brijder et al. 1996, 67, no. 12.  
BAPD no.: 4295.

**595.** TESSIN/TICINO, private. Lip-cup.  
Pl. 153d-e. Pres. H. 5.8; D. 14.1.  
A: *bearded, nude man with stick chasing centaur to right (Herakles and Nessos?)*. B: *dog stalking hare*.  
Bibl.: Isler 2009, 43-46, pl. XI.17-21.  
BAPD no.: 9022853.

**596.** GRAVISCA II 14197. Lip-cup, fr.  
Pl. 153b. Prov.: Gravisca (sanctuary). H. 2.8; L. 5.  
A: *hare running to right*.  
Bibl.: Iacobazzi 2004, 85, no. 118 [Centaur P.].

**597.** HANNOVER 758. Lip-cup, fr.  
Pl. 153c. H. 3.3; L. 8.4.  
A: *hare running to right*.  
Bibl.: Jongkees-Vos 1971, no. 13, pl. 9b [Centaur P.]; A.-B. Follmann 1971, *CVA* 1, pl. 25.1; Haldenstein 1982, 142.  
BAPD no.: 3109.

**598.** NICOSIA C 1064. Lip-cup.  
Prov.: Marion (?) (funerary?). H. 8.7; D. 13.3.  
A: *hare running to left*. B: lost.  
Bibl.: Flourentzos 1992, 154, pls. XXXIX, XLII.  
BAPD no.: 29754.

**599.** NICOSIA C 616. Lip-cup.  
Prov.: Marion (funerary).  
A, B: *hare running to left*.  
Bibl.: Gjerstad 1977, no. 424, pl. 38.7.  
BAPD no.: 15425.

**600.** ATLANTA 2005.32.6. Lip-cup, fr.  
Pl. 153f. Pres. H. 3.9; Pres. W. 8; Est. D. 14.4.  
A: *panther to right*.  
Not previously published.

**601.** BASEL, Cahn HC 1407. Lip-cup, fr.  
Pl. 153g.  
A: *panther to right*.  
Not previously published.

**602.** BOCHUM S 1178. Lip-cup.  
Pl. 154a. Prov.: unknown but supposedly found together with Bochum S 1179 [694, Manner of Centaur P.] and S 1180 (Cassel cup). H. 9.9; Hb. 4.5; Hf. 4.4; D. 14.2; W. 20.5.  
A, B: *swan to left*.  
Bibl.: Kunisch 1996, 105; Fellmann 2002, App. II.4 [Tleson P.]; N. Kunisch 2005, *CVA* 1, pls. 54.5-6, 57.11.

**603.** CERVETERI 90286. Lip-cup.  
Pl. 154c-d. Prov.: Cerveteri, Necr. di Monte Abatone (funerary). H. 9.2; D. 13.4.  
A: *man running to right*. B: *cock to right*.  
Bibl.: Rizzo 1990, 88-89, no. 5, fig. 148.  
BAPD no.: 41900.

**604.** BRUNSWICK, Bowdoin 1930.4. Lip-cup.  
Pl. 154b. H. 10.4; D. 14.  
A: *fighting-cock to left*, B: lost.  
Bibl.: Herbert 1964, 57, no. 144, pl. XXI [related to Tleson P., but less fine]; Haldenstein 1982, 159.

**605.** NEW YORK, market. Lip-cup.  
Pl. 155a. D: 13.7.  
A, B: *sphinx to right*.  
Bibl.: Sotheby's New York, 21-22 November 1985, no. 34; Fellmann 2002, 120, App. II.3 [Tleson P.].  
BAPD no.: 16542.

**606.** PONTECAGNANO 67537. Lip-cup.  
Pl. 155b. Prov.: Pontecagnano (funerary). H. 9.4; D. 13.0.  
A, B: *sphinx to right*.  
Not previously published.

**607.** SYDNEY, Macquarie University MU 3303. Lip-cup.  
Pl. 155c. W. 21.  
A, B: *sphinx to right*.  
Bibl.: Sotheby's London, 9-10 July 1984, no. 213; idem, 9 December 1985, no. 327; Charles Ede Ltd London, July 1993, no. 14; idem, October 1995, no. 4; Fellmann 2002, 120, App. II.1 [Tleson P.].  
BAPD no.: 8189.

**608.** PARIS, market. Band-cup.  
Pl. 155d. W. 19.  
A: *twice a centaur being chased by man to left*. B: non vidi.  
Bibl.: Galerie Mythes et Légendes, *Haute Antiquité Curiosités*, Paris, November 1985, no. 3694.

- 609.** CUMAE, Excavations. Band-cup, fr.  
Prov.: Cumae (funerary?).  
A: *satyr to right*.  
Bibl.: Gabrici 1913, 493-94, fig. 186h.
- 610.** BAYRAKLI, Excavations no. 106. Band-cup, fr.  
Prov.: Bayraklı (Old Smyrna, settlement).  
A: *satyr with stones running to right*.  
Bibl.: Tuna-Nöröling 1995, 14, pl. 1.32 [Centaur P.]; Brijder et al. 1996, 68, no. 11.  
BAPD no.: 19583.
- 611.** ATHENS, Agora A-P 2373 (North Slope R 141). Band-cup, fr.  
Prov.: Athens, north slope of Acropolis (sanctuary).  
A: (*satyr or*) *centaur to right, looking round*.  
Bibl.: Roebuck 1940, 203, no. 141, fig. 30; *ABV* 189.11 [Centaur P.].  
BAPD no.: 302492.
- 612.** DELPHI FD 243b-d. Band-cup, fr.  
Prov.: Delphi (sanctuary).  
A: *dancing satyrs and maenads*.  
Bibl.: Perdrizet 1908, 159, no. 243, fig. 660b; *ABV* 189.13 [Centaur P.].  
BAPD no.: 302494.
- 613.** NEWCASTLE 200. Lip-cup.  
Pl. 156a-b. H. 9.4; D. 14; W. 20; Df. 6.5; Lip 2.  
A: *satyr with rhyton and garlands running to left*.  
B: *maenad running to right, looking round*.  
Bibl.: Sotheby's London, 29 January 1968, no. 129 (not ill.); Haldenstein 1982, 142 [Centaur P.]; Brijder et al. 1996, 67, no. 19.
- 614.** TÜBINGEN S/10 1287 (D 39). Lip-cup.  
Pl. 156c-d. H. 9.1; D. 14.3; W. 20.1.  
A: *satyr with garland and twig running to right*.  
B: *maenad with garlands running to right, looking round*.  
Bibl.: Villard 1953, 65, no. 4, 68 [Centaur P.]; *ABV* 189.8; Kilinski 1972, 25; J. Burow 1980, *CVA* 3, pl. 27; Marzi Costagli 1981, 21, n. 20; *Add<sup>2</sup>* 52; Hedreen 1994, 60, n. 85; Moraw 1998, 274, no. 21.  
BAPD no.: 302489.
- 615.** LONDON, Victoria and Albert Museum C 453-1918. Lip-cup, fr.  
Pl. 157c. Lip 1.9.  
A: *satyr chasing maenad (looking round) to right*.  
Bibl.: Heesen 1996, 145, n. 2 [Centaur P.].
- 616.** PARIS, Louvre Cp 10269. Band-cup, fr.  
Pl. 157d.  
A: *dancing satyr and maenad*.  
Bibl.: *ABV* 190.14 [Centaur P.].  
BAPD no.: 302495
- 617.** MUNICH, market. Lip-cup.  
Pl. 157a-b. H. 9.6; D. 14.3; W. 20.2.  
A: *maenad running to left, looking round*. B: *satyr with garland and rhyton running to left*.  
Bibl.: Pierre Bergé & Associés, *Archéologie*, 27-28 October 2006, no. 323; Gorny & Mosch, *Kunst der Antike*, Munich, Auktion 158, 22 June 2007, no. 378.
- 618.** GRAVISCA 72/2305. Lip-cup, fr.  
Prov.: Gravisca (sanctuary). H. 3; L. 2.5.  
A: *horseman galloping to left*.  
Bibl.: Iacobazzi 2004, 85, no. 120 [Manner of Centaur P.].
- 619.** THASOS 75.A.509. Lip-cup, fr.  
Pl. 157e. Prov.: Limenas, Artemision (sanctuary). H. 3.4; L. 2.5; Lip 2.1.  
A: *horseman galloping to left*.  
Bibl.: Maffre 2009, 192, fig. 10.
- 620.** RHODES 1336. Lip-cup.  
Pl. 158a-b. Prov.: Yalissos (funerary). H. 9.5; D. 14.  
A: *winged horse galloping to right*. B: *horseman galloping to right*.  
Bibl.: Maiuri 1923-24, 272-73, fig. 172 (with inv. no. 1337; I use inv. no. as provided by A.A. Lemos).
- 621.** LONDON B 601.36. Lip-cup, fr.  
Pl. 158c. Prov.: Naucratis (sanctuary?). H. 2.4; L. 3.5.  
A: *winged horse galloping to right*.  
Not previously published.
- 622.** LIMASSOL LM 871/14T. AM 344. Lip-cup.  
Prov.: Amathus (funerary). Pres. H. 8.8; D. 14.4.  
A, B: *winged horse galloping to right*.  
Bibl.: V. Karageorghis, *Chronique des Fouilles à Chypre en 1981*, *BCH* 106 (1982) 700-1, fig. 45; Robertson 1987a, 36-37, no. 17, pl. XXII.  
BAPD no. 9963.
- 623.** COPENHAGEN, NM 7782. Lip-cup.  
Pl. 158d. H. 8.7; Hb. 4.6; Hf. 4.1; D. 13.8; W. 20.2; Df. 5.8; Lip 2.3.  
A, B: *winged horse galloping to right*.  
Bibl.: C. Blinkenberg 1928, *CVA* 3, pl. 117.2; *LIMC* VII (1994) s.v. Pegasos (C. Lochin) 216, no. 34, pl. 145.  
BAPD no.: 10788.
- 624.** HIMERA Excavations. Lip-cup, fr.  
Pl. 158e. Prov.: Himera (sanctuary).  
A, B: *winged horse galloping to left*.  
Bibl.: Allegro 1988/89, 640, pl. 92 fig. 2.6-7.  
BAPD nos.: 28270-71.
- 625.** ATHENS, NM Acropolis 1566. Lip-cup, fr.  
Prov.: Athens, Acropolis (sanctuary).  
A: *winged horse galloping to right*.

Bibl.: Graef/Langlotz, 168.

**626.** PAPHOS 471. Lip-cup, fr.

Pl. 159a. Prov.: Marion (funerary).

A: *deer running to right*.

Bibl.: Gjerstad 1977, no. 425, pl. 38.8 [Recalls Centaur P.]; Brijder et al. 1996, 67-68, no. 23.

BAPD no.: 15427.

**627.** KAVALA s.n. Lip-cup, fr.

Prov.: Kavala, Parthenon (sanctuary).

A: *deer running to right*.

Bibl.: Bakalakis 1938a, 143, no. 205, fig. 18.10.

**628.** ÇANDARLI 20. Lip-cup, fr.

Pl. 159b. Prov.: Çandarlı (funerary). Est. D. 14.

A: *man with mantle over arm chasing deer to right*.

Bibl.: Tuna-Nörling 1995, 65, no. 36, pl. 28 [Centaur P.]; Brijder et al. 1996, 68, no. 25.

BAPD no.: 18169.

**629.** NEW YORK, market. Lip-cup.

Pl. 159d-f. H. 8.9; D. 14; W. 19.6; Df. 6.2.

A: *stag running to right*. B: *deer running to right*.

Bibl.: A.J. Paul, *A View into Antiquity. Pottery from the Collection of William Suddaby and David Meier*, Tampa 2001, no. 12 [Centaur P.]; Christie's New York, 9 December 2005, no. 218.

BAPD no.: 9021712.

**630.** FLORENCE 94579. Lip-cup, fr.

Pl. 159c. Prov.: Etruria. H. 2.5; L. 3.8; Lip 1.9.

A: *deer running to right*.

Bibl.: Brijder et al. 1996, 67, no. 8 [Centaur P.].

**631.** PARIS, Louvre F 95. Lip-cup.

Pl. 160a. Prov.: Etruria. H. 9.4; Hb. 4.6; Hf. 4.8; D. 14; W. 20; Df. 6.4; Lip 2.

A, B: *ram running to left*.

Bibl.: Plaoutine 1938, pl. 87.5, 7, 9; Jongkees-Vos 1971, no. 14 [Centaur P.]; Haldenstein 1982, 141.

BAPD no.: 10900.

**632.** Once LEWES, Warren. Lip-cup.

A: *ram running to left*.

Not previously published. Known from photo in Beazley Archive (not BAPD); written on photo sheet: P. of Louvre F 95.

**633.** ROME, VG 102086. Lip-cup, fr.

Pl. 160b. Prov.: Cerveteri? (funerary). H. 3.9; L. 4.9.

A: *ram running to right*.

Bibl.: Hannestad 1989, no. 26.

**634.** ENTELLA E. 2701. Lip-cup, fr.

Prov.: Entella (settlement).

A: *ram running to right*.

Bibl.: R. Alaimo et al., *Seconde giornate internazionale di studi sull'area Elima, Gibellina 22-*

*26 ottobre 1994*, III, Pisa 1997, pl. 55.1.

BAPD no.: 29548.

**635.** SEGESTA. Lip-cup, fr.

Pl. 160c. Prov.: Segesta (sanctuary).

A: *ram running to right*.

Bibl.: J. de la Genière, *Una divinità femminile sull'acropoli di Segesta?*, *Kokalos* 22/23 (1976/77) 680-88, pl. CXLVI.

BAPD no.: 28297.

**636.** FLORENCE 141888. Lip-cup.

Pl. 160d-e. Prov.: Etruria (funerary?). H. 9.5; Hb. 4.4; Hf. 5.1; D. 13.8; Df. 6.3; Lip 1.9.

A: *nude youth with basket and stick running to left*. B: *goat running to right*.

Bibl.: Villard 1953, 65, no. 9, pl. 22 [Centaur P.]; Y. Garlan, *Etudes d'histoire militaire et diplomatique*, *BCH* 94 (1970) 625-30, figs. 4-5; Haldenstein 1982, 132 [Gr. of Nikosthenic miniaturist].

BAPD no.: 4601.

**637.** CENTRE ISLAND (NY), private. Lip-cup, fr.

Pl. 160f. H. 2.2.

A: *goat running to left*.

Not previously published.

**638.** MALIBU, Getty 76.AE.101.10. Lip-cup, fr.

Pl. 161a. Lip 2.

A: *goat running to right*.

Bibl.: Brijder et al. 1996, 67, no. 13 [Centaur P. by museum staff].

**639.** GRAVISCA 73/10299, 73/10300. Lip-cup, fr.

Pl. 161b-c. Prov.: Gravisca (sanctuary).

A, B: *goat running to left*.

Bibl.: Iacobazzi 2004, 86, no. 123 [Centaur P.].

**640.** ST. PETERSBURG B. 66.92 (previously 1962.71A). Lip-cup, fr.

Pl. 161d. Prov.: Berezan. H. 2.9; L. 2.5; Lip 1.8; Est. D. 14.

A: *goat running to right*.

Bibl.: Gorbunova 1982, 40, fig. 3a left [Circle of Tleson]; Petrakova 2009a, pl. 5.1 [Centaur P.].

BAPD no.: 15067 (treated as originating from same cup as **567**).

**641.** NICOSIA C 1068. Lip-cup, fr.

Prov.: Cyprus (funerary). Pres. H. 4.5; D. 14.7.

A: *nude man with stick and mantle over arm running to right*.

Bibl.: Flourentzos 1992, 154-55, pls. XL, XLII.

BAPD no.: 29749.

**642.** ISTANBUL 3161. Lip-cup, fr.

Prov.: Xanthos (sanctuary). H. 2.3; L. 4.2.

A: *bearded man with mantle over arm to left*.

Bibl.: Metzger 1972, 134, no. 276, pl. 64 [Centaur P.

by H. Metzger and D. von Bothmer]; Brijder et al. 1996, 67, no. 11.  
BAPD no.: 20047.

**643.** PARIS, Louvre Cp 10266. Lip-cup, fr.  
Pl. 161e.  
A, B: *centaur with rock galloping to left*.  
Bibl.: Villard 1953, 66, no. 11, pl. 21b-c (the latter in reverse) [Centaur P.]; *ABV* 189.2.  
BAPD no.: 302483.

**644.** LARNACA, Z. Piérides. Lip-cup, fr.  
Prov.: Cyprus (funerary). Lip 2.4.  
A: *centaur with stones galloping to left*.  
Bibl.: *ABV* 190.1 [Centaur P.]; Maffre 1971, 640-43, fig. 6; Gjerstad 1977, no. 427; *Add<sup>2</sup>* 52.  
BAPD no.: 302503.

**645.** PAPHOS 472. Lip-cup, fr.  
Pl. 161f. Prov.: Paphos (funerary).  
A: *centaur with stones galloping to right, looking round*.  
Bibl.: Gjerstad 1977, no. 426, pl. 38.9 [Recalls Centaur P.]; Brijder et al. 1996, 67-68, no. 24.  
BAPD no.: 15428.

**646.** ROME, VG 102076. Lip-cup, fr.  
Prov.: Cerveteri? (funerary) H. 3.3; L. 4.2.  
A: *centaur with stones galloping to left*.  
Bibl.: Hannestad 1989, no. 15 [Centaur P.]; Brijder et al. 1996, 68, no. 26.

**647.** GRAVISCA 72/1684. Lip-cup, fr.  
Prov.: Gravisca (sanctuary). H. 2.2; L. 2.4.  
A: *centaur galloping to left*.  
Bibl.: Iacobazzi 2004, 84, no. 115 [Centaur P.].

**648.** MUNICH 2161. Lip-cup.  
Pl. 161g. H. 9.2; Hb. 4.8; Hf. 4.4; D. 14.2; Df. 6.4.  
A, B: *centaur with stones galloping to left*.  
Bibl.: *ABV* 190 [Centaur P.]; Fellmann 1988, pl. 15.1-4, Beil. 4.2.  
BAPD no.: 302501.

**649.** MALIBU, Getty 81.AE.202.4B. Lip-cup, fr.  
Pl. 161h. Lip 1.9.  
A: *centaur galloping to left*.  
Bibl.: Brijder et al. 1996, 67, no. 15 [Centaur P. by M. True].

**650.** ROME, VG 50693. Lip-cup.  
Pl. 162a-b. Prov.: Cerveteri? (funerary). H. 9.5; D. 14.1.  
A: *warrior with shield and spear to left*. B: *centaur with stones to left*.  
Bibl.: Mingazzini 1930, no. 607, pls. LXXXIX.4, XCV.5-6; Villard 1953, 66, no. 10 [Centaur P.]; *ABV* 189.1; *Add<sup>2</sup>* 52.

BAPD no.: 302482.

**651.** ATHENS, Agora A-P 2056 (North Slope R 128). Lip-cup, fr.  
Prov.: Athens, north slope of Acropolis (sanctuary).  
A: *bearded man with stick and stone to left*.  
Bibl.: Roebuck 1940, 198, no. 128, fig. 30; *ABV* 190.2 [Centaur P.]; Jongkees-Vos 1971, 19.  
BAPD no.: 302504.

**652.** ST. PETERSBURG B. 88. Lip-cup.  
Pl. 162c. Prov.: Berezan. H. 8.8; Hb. 4.8; Hf. 4; D. 14.2; W. 19.4; Df. 6; Lip 1.9.  
A, B: *nude youth with white stick and mantle over arm running to right*.  
Bibl.: Petrakova 2006, fig. 14, pl. 12.1-4 [Centaur P.].

**653.** GRAVISCA II 8323. Lip-cup, fr.  
Prov.: Gravisca (sanctuary). H. 2.8; L. 2.7.  
A: *nude youth with mantle over arm running to right*.  
Bibl.: Iacobazzi 2004, 85, no. 121 [Manner of Centaur P.].

**654.** SAMOS K 934. Lip-cup, fr.  
Pl. 162d. Prov.: Samos, Heraion (sanctuary). H. 2.9; L. 3.8.  
A: *man with stick walking to left*.  
Bibl.: W. Technau, Griechische Keramik im samischen Heraion, *AM* 54 (1929) pl. 24.5; Jongkees-Vos 1971, 19 [recalls Centaur P.]; Kreuzer 1998a, 177, no. 221, Beil. 11, pl. 42.  
BAPD no.: 23093.

**655.** OXFORD 1947.316c. Band-cup, fr.  
Pl. 162e.  
A: *youth with stick, mantle over arm, to right*.  
Bibl.: Haldenstein 1982, 142 [Centaur P.]; Brijder et al. 1996, 68, no. 12.

**656.** NAPLES Stg. 200. Band-cup.  
Pl. 163a, c. H. 10; D. 14.5.  
A, B: *hare chased by two dogs and two men with sticks to left*.  
Bibl.: A. Adriani 1950, *CVA* 1, pl. 14.10; *ABV* 689 [Centaur P.]; Schmitt/Schnapp 1982, 58, fig. 1; *Add<sup>2</sup>* 52; Schnapp 1997, 215, 486, no. 81; Barringer 2001, 97.  
BAPD no.: 306569.

#### LATE PERIOD, 520s BC

**657.** UTRECHT, University ARCH 245. Band-cup.  
Fig. 124; pl. 163b, d-e. Prov.: Etruria (funerary?). H. 8.3; Hb. 4; Hf. 4.3; D. 14.2; Df. 5.6; H-z. 2.  
A: *five dancing girls holding hands*.  
B: *stag running to left, looking round, chased by horseman and man with stick, mantle over arm*.  
Bibl.: Jongkees-Vos 1971, no. 1, pls. 7-8 [Centaur P.];

Haldenstein 1982, 143.

**658. WÜRZBURG L 405. Band-cup.**

Pl. 164a-b. H. 9.4; D. 13.2.

A: *deer running to left chased by centaur with stones.*  
B: *wounded stag fleeing to left, looking round, chased by man with mantle over arm.*

Bibl.: Langlotz 1932, no. 405, pl. 112; *ABV* 190.18 [Centaur P.]; Haldenstein 1982, 141 [Centaur P.]; Vierneisel/Kaeser 1990, fig. 28.19a-b; Schnapp 1997, 258-59, fig. 201; Barringer 2001, 17, 64.  
BAPD no.: 302499.

**659. NEW HAVEN 1988.80.48. Band-cup.**

Pl. 164c-d. H. 10.2; W. 19.5.

A, B: *two pairs of dancing satyrs and maenads.*  
Bibl.: S.B. Matheson, *Acquisitions and Gifts 1988. Ancient Art, YaleUnivArtGallBull* 1989, 115-16 [[Prob. Centaur P. by D. von Bothmer]; Brijder et al. 1996, 68, no. 10.

**660. PISA, Excavations. Band-cup, fr.**

Prov.: Pisa, Piazza del Duomo (settlement).

A: *dancing satyr with rython.*

Bibl.: S. Bruni, *Pisa Etrusca, Anatomia di una città scomparsa*, Milan 1998, 136, pl. 43; S. Bruni, *Presenze greche in Pisa*, in Fina 2004, 244, 266, fig. 6; S. Bruni, *La ceramica attica a Pisa: i casi di piazza dei Cavalieri e di piazza del Duomo*, in Bentz/Reusser 2004, 61-62, fig. 38,1.

**661. BOSTON 89.268. Band-cup.**

Pl. 165a-b. H. 9.2; Hb. 4.6; Hf. 4.6; D. 13.9; W. 19; Df. 7; H-z. 2.

A, B: *two pairs of satyrs and maenads to left.*  
Bibl.: *ABV* 189.12; *Add<sup>2</sup>* 52; True 1978, pls. 97.6, 98.1-2; Vierneisel/Kaeser 1990, 177, fig. 28.20; Moraw 1998, 274, no. 22.  
BAPD no.: 302493.

**662. PHILADELPHIA, Univ. of Pennsylvania MS 5446. Lip-cup, fr.**

Pl. 165c-d. Prov.: Orvieto (funerary). D. 14.

A: *satyr running to right, maenad running to right, looking round.* B: *maenad to left, looking round, satyr with garland to left.*

Not previously published.

**663. VANCOUVER, Museum of Anthropology, Univ. of British Columbia Ce 356. Band-cup.**

Pl. 166a. H. 9; W. 20.5.

A: *two opposing warriors.* B: *two opposing rams.*  
Bibl.: J.A. Webb ed., *Objects and Expressions: Celebrating the Collections of the Museum of Anthropology*, Vancouver 1999, 62-63 [Centaur P. by T.A. Moore].

**664. LONDON B 408. Lip-cup.**

Pl. 166b. Prov.: Marion (funerary). H. 8.6; Hb. 4.6;

Hf. 4; D. 14; W. 18.5; Df. 6.

A, B: *centaur with stones galloping to right.*

Bibl.: Smith/Pryce 1926, pl. 12.9; Villard 1953, 66, no. 12 [Centaur P.]; *ABV* 189.3; Gjerstad 1977, no. 406; *Add<sup>2</sup>* 52.

BAPD no.: 302484.

**665. FLORENCE 151104. Band-cup, fr.**

Pl. 166c. Prov.: Etruria. Pres. H. 4.4; D. 14; H-z. 2.

A: *centaur with stones running to left.*

Bibl.: Brijder et al. 1996, 68, no. 6 [Centaur P.].

**666. BERN, Historisches Museum 27305. Band-cup.**

Pl. 166d. Prov.: Perugia (funerary). H. 8; W. 20.8.

A, B: *swan displaying its wings to right.*

Bibl.: I. Jucker, *Aus der Antikensammlung des Bernischen Historischen Museums*, Bern 1970, no. 41.

BAPD no.: 44124.

**667. ATHENS, Kerameikos 705/KER 21180. Band-cup.**

Pl. 167a. Prov.: Athens, Kerameikos (funerary). H. 9; D. 14.2.

A, B: *winged woman running to right.*

Bibl.: Scheibler 1983, 23, fig. 14; *Kerameikos* VII.2, 63, no. 234.3.

BAPD nos.: 9471, 9022650.

**668. PARIS, Louvre A 240 (AM 80). Lip-cup.**

Pl. 167b. Prov.: Marion (funerary). H. 8.2; Hb. 3.6; Hf. 4.6; D. 14.6; W. 19.5; Df. 6.2; Lip 1.7.

A, B: *horseman galloping to right.*

Bibl.: Plaoutine 1938, pls. 90. 12-13, 91.6-7; Gjerstad 1977, no. 411, pl. XXXVI, 1-3; Haldenstein 1982, 144 [Centaur P.'s workshop].

BAPD no.: 12063.

**669. NICOSIA C 1017. Lip-cup.**

Pl. 167c. Prov.: Marion (funerary). H. 8.5; D. 15.

A, B: *horseman galloping to right.*

Bibl.: A. Papageorgiou, *Chronique des fouilles et découvertes archéologiques à Chypre en 1990, BCH* 115 (1991) 793-94, fig. 9; Flourentzos 1992, 152, pls. XXXIX, XLII.

BAPD no.: 43578.

**670. NICOSIA C 649. Lip-cup.**

Prov.: Marion (funerary).

A, B: *horseman galloping to right.*

Bibl.: Gjerstad 1977, no. 412, pl. 36.4-5

BAPD no.: 15393.

**671. FAMAGUSTA, Hadjiprodromou.**

Lip-cup. Prov.: Marion (funerary).

A, B: *winged horse galloping to right.*

Bibl.: Gjerstad 1977, no. 413, pl. 36.6-7.

BAPD no.: 15396.



- 672.** FLORENCE 151083. Lip-cup, fr.  
Pl. 167d. Prov.: Etruria. H. 4.8; Lip 1.9.  
A: *ram running to right*.  
Bibl.: Brijder et al. 1996, 67, no. 10 [Centaur P.].
- 673.** FRANKFURT, University 166,1. Lip-cup, fr.  
H. 2.3; L. 2.4.  
A: *ram running to right*.  
Bibl.: S. Mayer-Emmerling/U. Vedder 1994, *CVA* 4, pl. 17.1.
- 674.** PARIS, Louvre Cp 10265. Lip-cup, fr.  
Pl. 168a. Prov.: Etruria (?). H. 3.5; L. 4.1.  
A, B: *sphinx to left*  
Bibl.: Haldenstein 1982, 77-78 [Near Tleson P.].
- 675.** NEW YORK, market. Lip-cup.  
Pl. 168b. H. 8.9; D. 14; W: 20.2; Df. 6.3.  
A, B: *sphinx to left*.  
Bibl.: Royal-Athena Galleries, *Art of the Ancient World X*, New York 1999, no. 94.
- 676.** THASOS 75.A.512. Lip-cup, fr.  
Pl. 168c. Prov.: Limenas, Artemision (sanctuary). H. 1.6; L. 2.7.  
A: *sphinx to left*.

Bibl.: Maffre 2009, 192, fig. 10.

- 677.** GRAVISCA 72/4019. Lip-cup, fr.  
Prov.: Gravisca (sanctuary). H. 2; L. 3.2.  
A: *sphinx to right*.  
Bibl.: Iacobazzi 2004, 106, no. 184.

**Two attributions, which I haven't seen myself: undated**

- 678.** GRAVISCA 72/133. Lip-cup, fr.  
Prov.: Gravisca (sanctuary). H. 1.5; L. 1.3.  
A: *centaur galloping to left*.  
Bibl.: Iacobazzi 2004, 84, no. 116 [Centaur P.].
- 679.** ATHENS, NM Acropolis 1691. Band-cup, fr.  
Prov.: Athens, Acropolis (sanctuary).  
A: *nude youth with mantle over arm to left*.  
Bibl.: Graef/Langlotz, 178; Jongkees-Vos 1971, no. 2 [Centaur P.].

---

**MANNER OF THE CENTAUR PAINTER**

**c. 540/30**

- 680.** PHOKAIA C, Inv. 87. Lip-cup, fr.  
Prov.: Phokaia (settlement). H. 2.7; L. 3.9; Est. D. 14.  
A: *standing sphinx to left*.  
Bibl.: Tuna-Nörling 2002, 177-78, no. 36.
- 681.** FLORENCE 71013. Lip-cup.  
Pl. 168d. Prov.: Pescia Romana (funerary). Pres. H. 5; D. 14.4.  
I: medallion (D. 7.9). Tondo (D. 3.7): *octopus*, tongue border. A, B: no figurework.  
One handle restored.  
Bibl.: Esposito/Tomasso 1993, 28, fig. 25 [Centaur P.].
- 682.** MUNICH 2157. Lip-cup.  
Pl. 168e-f. Prov.: Vulci (funerary). Pres. H. 5.8; D. 15.5.  
A: *deer to right*. B: *panther to left*.  
Bibl.: Haldenstein 1982, 64 [Mule P.]; Fellmann 1988, pl. 16.5-8, Beil. 4,5 [Manner of Centaur P.]; Vierneisel/Kaesler, figs. 12.4, 25.9.  
BAPD no.: 31948.
- 683.** MUNICH 2215. Band-cup.  
Prov.: Vulci (funerary). H. 9.2; D. 14.3; Df. 6.5.  
A, B: *horseman galloping to left*.  
Bibl.: Fellmann 1989, pl. 52.7-10, Beil. 12,1.

BAPD no.: 31956.

- 684.** TORONTO 919.5.177. Band-cup.  
D. 14.  
A, B: *three youths fighting with three centaurs*.  
Bronze pin to re-attach stem.  
Bibl.: *ABV* 190.3 [Recalls Centaur P.]; J.W. Hayes 1981, *CVA* 1, pl. 33.1-3; *Add<sup>2</sup>* 52.  
BAPD no.: 302505.

- 685.** FLORENCE, E. Aiuti. Lip-cup.  
Pl. 169a-b. Prov.: Italy (funerary?).  
A: *maenad chased by satyr with garland to left*. B: *maenad chased by satyr with rhyton to left*.  
Not previously published.

- 686.** ROME, VG 25001. Lip-cup.  
Pl. 169c-d. Prov.: Rome, Esquiline (?). H. 10.5; D. 14.5.  
A, B: *satyr with garland and twig running to right*.  
Bibl.: G.Q. Giglioli 1938, *CVA* 3, pl. 27.2-3; *ABV* 190 [recalls Centaur P.]; Marzi Costagli 1981, 21, n. 20.  
BAPD no.: 302502.

- 687.** ROME, VG 102077. Lip-cup, fr.  
Prov.: Cerveteri? (funerary). H. 3.9; L. 8.1.  
A: *satyr running to right*.

Bibl.: Hannestad 1989, no. 16 [Centaur P.]; Brijder et al. 1996, 68, no. 27.

**688.** ADOLPHSECK 28. Band-cup, fr.

Prov.: Taranto (funerary).

A: *nude youth with stones to left*.

Bibl.: F. Brommer 1956, *CVA* 1, pl. 22.4; *ABV* 689 [Centaur P.]; *Para* 78.18bis.

BAPD no.: 306568.

**689.** GREIFSWALD 228. Band-cup, fr.

A: *nude youth to left*.

Bibl.: *ABV* 190.4 (Recalls Centaur P.); Hundt/Peters 1961, no. 228, pl. 18.

BAPD no.: 302506.

**690.** LONDON B 388. Band-cup.

Pl. 170a. Prov.: Nola (funerary). H. 12.6; D. 20.5.

A, B: *horseman pursuing nude, running youth with chlamys over arm and looking round*.

No inscriptions. Orn.: large, wide-spread palmette with seven black leaves, white tie.

Bibl.: Smith/Pryce 1926, pl. 15.3a-b; Haldenstein 1982, 144 [Centaur P.'s workshop]; Lane 1948, pl. 40c.

BAPD no.: 13255.

**691.** PARIS, Louvre F 79. Band-cup.

Pl. 170b. Prov.: Italy (funerary?). H. 13; D. 21.

A, B: *horseman pursuing nude warrior with shield and looking round*.

No inscriptions. Orn.: palmettes, 5 alternating red and black leaves.

Bibl.: Plaoutine 1938, pl. 14 pl. 83.1-2 and 7-8; Haldenstein 1982, 143-44, pl. 22 [Centaur P.'s workshop].

BAPD no.: 10905.

**692.** PARIS, Louvre Cp 10270 and CA 7436. Band-cup, fr.

A: *horseman galloping to right opposing nude youth with chlamys over arm to left*. B: *nude youth with chlamys over arm to left*.

Inscr. A: ΠΟΙ (?), B: ΠΟΧΕ right of figures. Orn.: palmette.

Bibl.: Villard 1953, 66, no. 19 [Centaur P.]; *ABV* 190.17; Haldenstein 1982, 140, 143.

BAPD no.: 302498.

**693.** PARIS, Louvre Cp 10270bis. Band-cup, fr.

A: *nude youth with chlamys over arm with stick to left*.

Inscr.: nonsense between figures. Orn.: palmette, 5 alternating red and black leaves.

Bibl.: not previously published.

**694.** NEW YORK, market. Band-cup.

W. 20.3.

A: *nude youth with mantle over arm running to right*,

*nude youth opposing nude youth (boxers?), man with mantle over arm running to left*. B: non vidi.

Bibl.: Sotheby's New York, 24-25 April 1970, no. 244.

BAPD no.: 13747.

**c. 530/20**

**695.** BOCHUM S 1179. Lip-cup.

Prov. unknown, but supposedly found together with Bochum S 1178 [601, Centaur P.] and S 1180 (Cassel cup). H. 9.9; D. 14.2; W. 20.5.

A, B: *grazing stag to left*.

Bibl.: N. Kunisch 2005, *CVA* 1, pl. 54.7-8 [Centaur P.].

**696.** PARIS, Louvre F 94. Lip-cup.

Pl. 170c. Prov.: Italy (funerary?). H. 9.3; D. 14.3; W. 20.

A, B: *grazing stag to left*.

Bibl.: Plaoutine 1938, pl. 86.11-13; Haldenstein 1982, 148 [Caron Group II].

BAPD no.: 10903.

**697.** NICOSIA, Kyriakidou. Lip-cup.

Prov.: Marion (funerary).

A, B: *grazing stag to left*.

Bibl.: V. Karageorghis, *Chronique des Fouilles à Chypre en 1978*, *BCH* 103 (1979) 686, fig. 44.

BAPD no.: 3956.

**698.** NICOSIA C 668. Lip-cup.

Pl. 170d. Prov.: Marion (funerary).

A, B: *grazing stag to right*.

Bibl.: Gjerstad 1977, no. 423, pl. 38.5-6; Haldenstein 1982, 148 [Caron Group II].

BAPD no.: 15424.

**699.** ATHENS, NM Acropolis 1563. Lip-cup, fr.

Prov.: Athens, Acropolis (sanctuary).

A: *grazing stag to right*.

Bibl.: Graef/Langlotz, 168.

**700.** BASEL, market. Band-cup.

Pl. 171a. H. 9.8; D. 14.2; W. 20.3.

A, B: *grazing stag to left*.

Bibl.: J.-D. Cahn AG, Auktion 5, September 2005, no. 40.

**701.** TARQUINIA RC 2399. Band-cup.

Pl. 171b. Prov.: Tarquinia (funerary). H. 9.2; D. 14.3.

A, B: *grazing stag to left*.

Bibl.: Pierro 1984, 119, no. 7, pl. XXXIX.

**APPENDIX: ADDITIONAL SIGNATURES ON LITTLE-MASTER CUPS: Charitaïos, Priapos, Archeneides, Kokylion, Ch(e)iron, S(e)iron, Thopheithides or Thyphethides, Myspios, Gageos and partial, unattributed signatures (nos. 702-753; pls. 171c-173)**

**Charitaïos:**

**702.** Once ROME, Torlonia. Lip-cup.  
Prov.: Cerveteri (funerary).  
I: medallion. Tondo: *Herakles wrestling with lion*, tongue border.  
Inscr. A: ΧΑΡΙΤΑΙΟΣ:ΕΠΟΙΕΣΕΝΕΜΕ:ΕΥ  
B: ΧΑΡΙΤΑΙΟΣΕΠΟΙΕΣΕΝΜΕ  
Bibl.: *ABV* 161.1; *WV* 1889, pl. 6.3, whence Hoppin 775; J. Neils, *ΚΑΡΙΘΑΙΟΣ ΕΠΟΙΕΣΕΝ*, in Clark/Gaunt 2002, 239.  
BAPD no.: 310536. CAVI no.: 7278.

**703.** PARIS, Louvre Cp 10260. Lip-cup, fr.  
Pl. 171c. Prov.: Italy.  
A, B: no figurework.  
Inscr. A: ΧΑΡΙΤΑΙΟΣ:[ ]ΕΠΟΙΕΣΕΝ  
B: ]ΙΟΣ:ΜΕΠΟΙΕ[  
Bibl.: *ABV* 161.2; Plaoutine 1938, pl. 88.10.  
BAPD nos.: 310537, 1007820. CAVI no.: 6573.

**Priapos:**<sup>1509</sup>

**704.** ZÜRICH, University L 1209. Lip-cup.  
H. 11-11.2; D. 18-18.3; W. 25.0; Df. 8.3.  
A: *bearded, nude man attacking boar*. B: *grazing stag on the left, grazing deer on the right*.  
Inscr. A: none. B: ΠΡΙΑΠΟΣΕΠΟΙΕΣΕΝ.  
Orn.: palmettes, seven-nine black leaves.  
Bibl.: Isler 2009, 37-38, pl. VIII.1-6.  
BAPD no.: 9022850.

**705.** LONDON B 395 alien fragments, little-master cup or skyphos, fr.  
Inscr.: ΠΡΙΑΠΟΣΕΠΟΙΕΣΕΝ  
Bibl.: *ABV* 170.5; *Para* 71.5; *KLA* II (P. Heesen) 320.  
BAPD nos.: 301086-87. CAVI no.: 4299.

**706.** FLORENCE s.n. Little-master cup (or skyphos), fr.  
Pl. 171d.  
Inscr.: ΠΡΙΑΠΟΣΕΠΟΙ[  
Bibl.: *ABV* 170.4; *KLA* II (P. Heesen) 320.  
BAPD no.: 301085.

**Archeneides:**

<sup>1509</sup> Apart from an aryballos, oinochoe and skyphosfragment mentioned in *ABV* 170.1-3, skyphosfragments, St. Petersburg Ol. 18039 (Petrakova 2009b, pl. 14.11) and Tarquinia 8/4 (Huber 2001, 402, 416, pl. 118) also carry the partial *epoiesen*-signature of Priapos.

**707.** LONDON 1919.6-20.2. Lip-cup.  
Prov.: Italy (funerary ?). No figurework.  
Inscr. A, B: ΑΡΧΕΝΕΙΔΕΣΜΕ  
Orn.: palmettes, 10 black leaves.  
Rivet-hole in stem.  
Bibl.: Smith/Pryce 1926, pl. 12.7; *ABV* 160; *Para* 67; *KLA* I (P. Heesen) 76.  
BAPD no.: 319532. CAVI no.: 4727.

**Kokylion:**

**708.** MUNICH 9410. Lip-cup, fr.  
Inscr. A: ΚΟΚΥΛΙΟΝ[ ]ΠΟΙΕΣΕ  
B: ]ΙΟΝ:Μ[  
Bibl.: *ABV* 187.5; Fellmann 1988, pl. 4.1-3.  
BAPD no.: 302461. CAVI no.: 5371.

**Ch(e)iron:**

**709.** VATICAN. Little-master cup.  
Inscr. A, B: ΧΙΡΟΝΕΠΟΙΕΣΕΝ  
Bibl.: Albizzati 1925-39, p. 111, n. 1; Beazley 1932, 192; *ABV* 161; Fellmann 1989, p. 13.  
BAPD no.: 310540.

**S(e)iron:**

**710.** TARANTO, Ragusa 143. Band-cup.  
Prov.: Taranto (funerary). H. 14; D. 20.8.  
Inscr. A, B: ΣΙΡΟΝΕΠΟΙΕΣΕΝ  
Bibl.: Lo Porto 2002/3, 483, no. 4, 485, fig. 23; *SEG* 2003, 255, no. 1112.

**Thopheithides or Thyphethides:**

**711.** LONDON part of E 4. Band-cup (?), fr.  
Inscr. below handles: ΕΠΟΙΕΣΕΝΘΥΦΕΙΘΙΔΕΣ  
Bibl.: Beazley 1932, 193, fig. 17; *ABV* 178.  
BAPD no.: 301352.

**712.** GRAVISCIA 79/19611 a.o. Lip-cup, fr.  
Prov.: Gravisca (sanctuary).  
I: medallion. Tondo: *Herakles wrestling the Nemean lion?*, tongue border.  
A: *frontal horseman, mantled male figure*.  
Inscr: ΘΟΦΕΙΘΙΔ[  
Orn.: sphinx.  
Bibl.: Iacobazzi 2004, 81-83, no. 113.

**713.** GRAVISCIA 74/9297. Little-master cup, fr.  
Prov.: Gravisca (sanctuary).  
Inscr.: ΘΟΦΕΙΘΙ[  
Bibl.: Iacobazzi 2004, 83, no. 114.

**Myspios:**

**714.** Once PARIS, De Witte. Lip-cup. Non vidi.  
I: *winged female figure*, tongue border?  
A, B: *horseman*.  
Inscr. A: ΜΥΣΠΙΟΣ:ΕΠΟΙΕΣΕΝ  
B: ΜΥΣΠΙΟΣ[ ]ΠΟΙΕΣΕΝ  
Bibl.: *ABV* 167.  
BAPD no.: 310586. CAVI no.: 6747.

**Gageos:**

**715.** VATICAN 39545. Lip-cup.  
Pl. 172a-b.  
I: solid black.  
A: *lion*. B: *panther*.  
Inscr. A: ΓΑΓΕΟΣΕΠΟΙΕΣΕΝ  
B: ΓΑΓΕΟΣΜΕΠΟΙΕΣΕΝ  
Orn.: palmettes, nine red-and-black leaves.  
Bibl.: *ABV* 163; Buranelli 1997, 123-24, no. 41;  
*KLA* I (T. Scholz), 260.  
BAPD no.: 310550. CAVI no.: 7269.

**Unattributed fragments:**

**egraphsen:**

**716.** FLORENCE s.n. Lip-cup, fr.  
Pl. 172c.  
Inscr.: ] ΣΕΓΡ[  
Not previously published.

**717.** BOSTON 2001.174. Lip-cup.  
Pl. 172d-e.  
I: *youth riding a hippalektryon*, tongue border.  
A, B: no figurework.  
Inscr. A: ]ΕΣΕΓΡΑΣΧΕΝ B: ΚΡ[ ]ΑΣΧΕΝ  
Bibl.: *Para* 69; Haldenstein 1982, 31  
[Phrynos/Louvre F 51 Group]; *LIMC* V (1990) s.v.  
Hippalektryon (D. Williams) 430, no. 60.  
BAPD no.: 350492. CAVI no.: 3062.

**718.** THASOS 75.A.522. Little-master cup, fr.  
Pl. 173a. Prov.: Limenas, Artemision (sanctuary).  
Inscr.: ]ΓΡΑΦΣΕΝ  
Not previously published.

**epoiesen:**

**719.** ATHENS, Agora A-P 1926 (North Slope R 146). Band-cup (?), fr.  
Prov.: Athens, north slope of the Acropolis (sanctuary).  
Inscr. below handle: ]ΟΙΕΣΕ[ (vertically)  
Bibl.: Roebuck 1940, 204, no. 146, fig. 32; *ABV* 187.15.  
BAPD no.: 302471. CAVI no.: 1816.

**720.** GRAVISCA II 20855, II 20857. Little-master cup, fr.  
Prov.: Gravisca (sanctuary).  
Inscr. below handle: [ΜΕΠ[  
Bibl.: Iacobazzi 2004, 153, no. 471.

**721.** GRAVISCA 74/2779. Little-master cup, fr.  
Prov.: Gravisca (sanctuary).  
Inscr. below handle (?): ]ΜΕΠΟΙ[  
Bibl.: Iacobazzi 2004, 153, no. 472.

**722.** GRAVISCA s.n. Little-master cup, fr.  
Prov.: Gravisca (sanctuary).  
Inscr. below handle: ]ΜΑΙ[ ΜΕΠΟΙΕ[  
Bibl.: Iacobazzi 2004, 154, no. 482.

**723.** BRAUNSCHWEIG AT 559. Little-master cup, fr.  
Prov.: Orvieto (funerary).  
Inscr.: ]ΙΕΣΕΝ[  
Bibl.: Beazley 1932, 184; A. Greifenhagen 1939, *CVA* 1, pl. 10.2; *ABV* 182.23 and 187.13; Wójcik 1989, 86.  
BAPD no.: 302469.

**724.** BERLIN F 1782. Band-cup, fr.  
Pl. 173b.  
Inscr.: ]Σ:ΕΠΟΙΕΣΕ[  
Bibl.: *ABV* 187.8; *Add*<sup>2</sup> 51.  
BAPD no.: 302464. CAVI no.: 2242.

**725.** LEIDEN, Archaeological Institute, N 31.  
Band-cup, fr.  
Prov.: Naucratis (sanctuary?).  
Inscr.: ]ΕΣΕΠΟΙΕΣΕ[  
Bibl.: E.F. Prins de Jong, *Scherben aus Naukratis*, Leiden 1925, 60-61, no. 15, pl. 3.4; *ABV* 186; H.W. van der Wiel, *Verzameling Ceramiek en terracotta's van het Archeologisch Instituut der Rijksuniversiteit Leiden*, Leiden 1968, no. N31; Möller 2000, 233, no. 1 (listed as 'Amsterdam').  
BAPD no.: 302455. CAVI no.: 126.

**726.** FLORENCE 95096/95110. Little-master cup, fr.  
Inscr.: ]ΕΝ and ]ΟΕΣΕ[  
Not previously published.

**727.** FLORENCE s.n. Lip-cup, fr.  
Pl. 173c.  
Inscr.: ]ΙΕΣΕΝ  
Not previously published.

**728.** MUNICH 9433. Band-cup, fr.  
Inscr. A: ]Ν[ ]ΠΟΙ B: ]ΕΠΟΙ[  
Orn.: palmettes.  
Rivet-holes in lip.  
Bibl.: Fellmann 1989, pl. 2.1-6.  
BAPD no.: 45104. CAVI no.: 5383.

**729.** ATHENS, Agora P 13246. Little-master cup, fr.  
Prov.: Athens, Agora (settlement).  
Inscr.: ]ΕΣΕ[

Bibl.: *ABV* 187.16; *Add*<sup>2</sup> 51; *Athenian Agora* XXIII, no. 1743, pl. 112.  
BAPD no.: 302472.

**730.** ATHENS, Agora P 24950. Little-master cup, fr.  
Prov.: Athens, Agora (settlement).  
Inscr.: OI ΕΣ EN written in sets of two letters.  
Bibl.: *Athenian Agora* XXIII, no. 1744, pl. 112; Immerwahr 2007, 159.  
BAPD no.: 30810. CAVI no.: 649.

**731.** ATHENS, Agora P 17493. Band-cup, fr.  
Prov.: Athens, Agora (settlement).  
Inscr.: ]ΠΟΙΕΣΕΝ  
Orn.: palmettes.  
Bibl.: *ABV* 188.17; *Add*<sup>2</sup> 51; *Athenian Agora* XXIII, no. 1811, pl. 116.  
BAPD no.: 302473. CAVI no.: 535.

**732.** ROME, Antiquarium s.n. Lip-cup, fr.  
Prov.: Rome, Forum Boarium (settlement).  
Inscr.: ]ΕΣΕΝ  
Orn.: palmettes.  
Bibl.: Paribeni 1960, 117, no. 39, pl. 9; Gjerstad 1960, fig. 276.10; Gjerstad 1966, fig. 168.11.  
BAPD no.: 275022 (mixed up record). CAVI no.: 6938.

**733.** ROME, VG 79534. Little-master cup, fr.  
Prov.: Cerveteri? (funerary).  
Inscr.: ]ΠΟΙΕΣΕΝ  
Orn.: palmettes.  
Bibl.: Hannestad 1989, no. 140.  
BAPD no.: 9017731. CAVI no.: 7223.

**734.** BRUSSELS, MusRoy A 1804. Little-master cup, fr.  
Prov.: Naucratis (sanctuary?).  
Inscr.: ]ΣΕΠ[  
Bibl.: F. Mayence/W. Verhoogen 1949, *CVA* 3, pl. 27.18; *ABV* 187.11.  
BAPD no.: 302467.

**735.** POMPEI No. 557. Little-master cup, fr.  
Prov.: Pompei, Temple of Apollo (sanctuary).  
Inscr.: ]ΣΕΠΟΙΕΣΕ[  
Bibl.: Caro 1986, 86, no. 557, pl. XLII.

**736.** LEIPZIG. Lip-cup, fr.  
Inscr.: ]ΕΣΕΝΕΥ  
Orn.: palmettes.  
Bibl.: *ABV* 187.4.  
BAPD no.: 302460. CAVI no.: 4131.

**737.** HEIDELBERG S 32. Lip-cup, fr.  
Inscr.: ]ΠΟΙ[  
Bibl.: *ABV* 187.6 ('Roman market, Hartwig'); H. Gropengiesser 1970, *CVA* 4, pl. 154.5.

BAPD nos.: 302462, 1004884. CAVI no.: 3980.

**738.** VATICAN. Lip-cup, fr.  
Inscr.: ]ΣΕΝ  
Orn.: palmettes.  
Bibl.: *ABV* 187.7.  
BAPD no.: 302463. CAVI no.: 6959.

**739.** ATHENS, NM Acropolis 1745. Little-master cup, fr.  
Prov.: Athens, Acropolis (sanctuary).  
Inscr.: ]ΣΕΝ:HO[.  
Bibl.: Graef/Langlotz, 181, pl. 86; *ABV* 187.10.  
BAPD nos.: 302466, 9016932. CAVI no.: 1087.

**740.** MARSEILLE XII.2. Little-master cup, fr.  
Inscr.: ]ΙΕΣΕΝ  
Bibl.: *ABV* 187.12; Villard 1960, 22.  
BAPD no.: 302468.

**741.** CERVETERI 86.207. Band-cup, fr.  
Prov.: Cerveteri.  
Inscr.: ]ΕΣΕΝ  
Bibl.: Cristofani 2003, 180, no. 1945, pl. XV (photo reversed).

**742.** ATHENS, NM Acropolis 1743. Lip-cup (?), fr.  
Prov.: Athens, Acropolis.  
Inscr.: ]ΠΟΙΕΣΕΝ  
Orn.: palmettes.  
Bibl.: Graef/Langlotz, 181; *ABV* 187.9.  
BAPD no.: 302465. CAVI no.: 1085.

**743.** GRAVISCA 75/9281. Little-master cup, fr.  
Prov.: Gravisca.  
Inscr.: ]ΣΕΝ  
Bibl.: Iacobazzi 2004, 153, no. 474.

**744.** GRAVISCA 74/11805. Little-master cup, fr.  
Prov.: Gravisca.  
Inscr.: ]ΙΕΣΕ[  
Bibl.: Iacobazzi 2004, 154, no. 477.

**745.** BRUNSWICK, Bowdoin. Little-master cup, fr. Non vidi.  
Inscr.: ]ΙΕΣΕΝ  
Not previously published.  
BAPD no.: 9017567. CAVI no.: 2841.

**746.** CERVETERI 86.170-2. Little-master cup, fr.  
Prov.: Cerveteri.  
Inscr.: ]ΕΣ[  
Bibl.: Cristofani 2003, 85, no. 768, pl. XV.

**747.** ROME, Antiquarium. Little-master cup, fr.  
Prov.: Rome, Forum Boarium.  
Inscr.: ]ΕΣ[

Bibl.: E. Paribeni, Ceramica d' importazione nell' area sacra di S. Omobono. 2o rapporto, *Bullcom* LXXXI (1968/69) pl. VI, no. 18.

**748.** ATHENS, Agora P 7135. Little-master cup, fr.  
Prov.: Athens, Agora.  
Inscr.: ]ΛΕΣ[  
Bibl.: *Athenian Agora* XXIII, pl. 112, no. 1745.  
BAPD no.: 30811.

**749.** NAXOS AE 1980/139. Lip-cup, fr.  
Prov.: Naxos.  
Inscr.: ]ΕΝ  
Bibl.: Bikakis 1985, 181-182, no. 258a, pl. 36.

**750.** LONDON B 601.8. Band-cup, fr.  
Prov.: Naucratis (sanctuary). H. 5.0; L. 9.0; D. 22.0.  
Inscr.: ]ΕΠΟΙΕΣΕΝ  
Incised graffito: ΑΦΡΟΔΙΤΗΙΗ  
Not previously published.

**751.** ST. PETERSBURG B 88.37. Band-cup, fr.  
Prov.: Berezan (funerary?).  
Inscr.: ]ΠΟΙΕ[  
Bibl.: Petrakova 2009b, pl. 12.1.

**Two cups by the same hand:**

**752.** once BERLIN F 1766 (now fragmentary  
Humboldt University D 712). Lip-cup.  
Pl. 173d.  
A: *masturbating satyr*. B: *goat*.  
Inscr. A: Α[.]ΕΣ:ΠΟΙΕΣΕΝ  
B: ΚΑ[.]ΙΕΣ:ΠΟΙΕΣΕΝ  
Orn.: palmettes, black leaves.  
Bibl.: Hoppin 1924, 47 [Anakles]; *ABV* 188.2 [Not  
far from Xenokles P.]; Immerwahr 2006, 155;  
Immerwahr 2007, 182.  
BAPD no.: 302475. CAVI no.: 2230.

**753.** ROME, VG 50679. Lip-cup.  
Pl. 173e. Prov.: Cerveteri.  
A: *grazing deer to right*. B: *grazing stag to left*.  
Inscr. A, B: Α[.]ΚΛΕΣ:ΠΟΙΕΣΕΝ  
Orn.: palmettes, black leaves.  
Bibl.: Hoppin 1924, 62 [Archikles]; Mingazzini  
1930, no. 604, pls. LXXXIX.6, XCIV.4-5; *ABV*  
188.1 [Not far from Xenokles P.]; Immerwahr  
2007, 182.  
BAPD nos.: 17561, 302474. CAVI no.: 7207.

# CONCORDANCE WITH *ABV*, *PARA* AND BEAZLEY ARCHIVE POTTERY DATABASE

<i>ABV</i>	<i>Para</i>	BAPD	Cat. no.				
78.15, 162		310543	<b>514</b>	166.3 (166.4)		310573	<b>144</b>
79.4		23728	<b>21</b>	166.1	68	350487	<b>143</b>
83		300773	<b>263</b>	166		310574	<b>145</b>
83		300774,	<b>264</b>	166.2		310577	<b>138</b>
		9017710				310579,	<b>132</b>
113.80, 229	45	310226	<b>246</b>	166		9017806	
119.9	48	310289	<b>238</b>	166.1		310581	<b>157</b>
146.2		310406	<b>118</b>	167.2		310583	<b>200</b>
147.3	61	1006091	<b>119</b>	167		310584	<b>199</b>
147.4		310408	<b>120</b>	167.1	70.2	310586	<b>714</b>
156.81		310510	<b>228</b>	167.2		310587	<b>210</b>
156.82		310511	<b>222</b>	(167.3)	69-70, 70.1	310588	<b>212</b>
156.83		310512	<b>223</b>	168.1		350341	<b>211</b>
156.84		310513	<b>218</b>	168.2		301066	<b>213</b>
159.1		310524	<b>257</b>	168, 169.3	70.3	301067	<b>214</b>
159.2		310525	<b>259</b>	168		301068	<b>95</b>
159.3		310526	<b>260</b>	168.1		301069	<b>96</b>
159.4, 230.1	67.4	301233,	<b>256</b>	168.2		301070	<b>93</b>
		310527		169.3, 168	70.3	301071	<b>94</b>
160	67	319532	<b>707</b>	169.4		301068	<b>95</b>
160.1		310533	<b>106</b>	170.4		301072	<b>97</b>
160.2, 163.2	67.2, 68.2	310552	<b>110</b>	170.5		301085	<b>706</b>
160.3		310535	<b>109</b>			301086-	<b>705</b>
161.1		310536	<b>702</b>			87	
161.2		310537,	<b>703</b>	171.1		301088	<b>171</b>
		1007820		171.2, (162.3)		301089	<b>187</b>
161		310540	<b>709</b>	171.3, 675.1		301090	<b>201</b>
162.1		310541	<b>512</b>	171.4		301091	<b>185</b>
162.2		310542	<b>513</b>	171.5		301092	<b>182</b>
162, 78.15		310543	<b>514</b>	171.6	71.6	301093	<b>177</b>
162.1		310544	<b>2</b>	171.7		301094	<b>180</b>
162.2	68.2	310545	<b>3</b>	171.7bis, 688	71	306561,	<b>178</b>
162.3, (171.2)		301089	<b>5</b>			350501	
162.4		310547	<b>6</b>	171.8		301095	<b>179</b>
163		310548	<b>8</b>	171.9		301096	<b>194</b>
163		310549	<b>20</b>	171.10		301097	<b>195</b>
163		310550	<b>715</b>	171.11		301098	<b>181</b>
163.1		310551	<b>111</b>	171.12, 675.2		301099	<b>203</b>
163.2, 160.2	67.2, 68.2	310552	<b>110</b>	171.13, 178.2		301100	<b>170</b>
164.3		310553	<b>116</b>	171.14		301101	<b>192</b>
164		310554	<b>114</b>	171-72	71	301103	<b>191</b>
164.1		310555	<b>150</b>	172		2951,	<b>175</b>
164.2		310556	<b>151</b>			10958,	
164.3		310557	<b>152</b>	172		301105	
164.4		310558	<b>153</b>	172		301107	<b>176</b>
(164.5)	68	350486,	<b>154</b>	172.1	72.3	301108	<b>173</b>
		9018019		173.1		301109	<b>34</b>
164		310559	<b>136</b>	173.2		301113	<b>22</b>
165		310560	<b>133</b>	173.2	72	301114	<b>23</b>
165.1		310561	<b>161</b>	173.3		301110	<b>44</b>
165.2		310562	<b>162</b>	173.3		301115	<b>24</b>
165.3		310563	<b>165</b>	173.4		301111	<b>45</b>
165.4		310564	<b>163</b>	173.4		301116	<b>25</b>
165.5		310565	<b>137</b>	173.5		301112	<b>46</b>
165.6		310566	<b>156</b>	173.6		301117	<b>26</b>
165.1		310567	<b>139</b>	173.7		301118	<b>28</b>
165.2		310568	<b>141</b>	175.15		301119	<b>29</b>
(165.3)	68	350485	<b>142</b>	175.16	73.16	301134	<b>126</b>
165.1-2		310569-	<b>134</b>	175.17		301135	<b>125</b>
		310570		175.18		301136	<b>127</b>
165.1		310571	<b>135</b>	176		301137	<b>128</b>
166.2		310572	<b>146</b>	178	74	301143	<b>130</b>
						301351	<b>198</b>

178		301352	<b>711</b>	181		301206	<b>486</b>
178.1		301353	<b>168</b>	181.1		301207	<b>377</b>
178.2, 171.13		301100	<b>170</b>	181.2		301208	<b>378</b>
(178.3)	74	350514	<b>169</b>	181.3		301209	<b>376</b>
179.1		301354	<b>287</b>	181.4		301210	<b>382</b>
179.2		301355	<b>288</b>	181.5		301211	<b>314</b>
179.3		303011	<b>345</b>	181.6		301212	<b>468</b>
(179.3bis)	74.3bis	350515	<b>286</b>	181.7, 182.23		301213,	<b>466</b>
179.4		303018	<b>282</b>			302406	
179.5		303038	<b>339</b>	181.8		301214	<b>441</b>
(179.5bis)	74.5bis	350720	<b>283</b>	181.9		301215	<b>440</b>
179.6		303078	<b>289</b>	181.10		301216	<b>472</b>
179.7		303084	<b>341</b>	181.11		301217	<b>464</b>
179.8		303210	<b>392</b>	181.12		301218	<b>317</b>
179.9		303348	<b>285</b>	181.13		301219	<b>462</b>
(179.9bis)	75.9bis	350721	<b>344</b>	182.14		301220	<b>461</b>
(179.9ter)	75.9ter	350722	<b>343</b>	182.15		301221	<b>460</b>
179.10		302306	<b>284</b>	182.16		301222	<b>322</b>
179.11		302323	<b>393</b>	182.17		301223	<b>490</b>
179.12		302912	<b>298</b>	182.18		301224	<b>385</b>
179.13		302913	<b>300</b>	182.19		301225	<b>320</b>
(179.13ter)	75.13ter	350723	<b>296</b>	182.20		301226	<b>386</b>
179.14		305475,	<b>294</b>	182.21		301227	<b>384</b>
		9017933		182.22, -24		301228,	<b>381</b>
179.15		305493	<b>403</b>			302407	
179.16		305495	<b>499</b>	182.23, 181.7		301213,	<b>466</b>
179.17		303361	<b>459</b>			302406	
179.18		301171	<b>302</b>	(182.23),		302469	<b>723</b>
179.19		301172	<b>303</b>	187.13			
179.20		301173	<b>487</b>	182.25		302408	<b>439</b>
179.21		301174	<b>301</b>	182.26		302409	<b>437</b>
179.22		301175	<b>303</b>	182.27	76.27	302410	<b>448</b>
179.23		301176	<b>305-6</b>	182.28		302411	<b>458</b>
179.24		301177	<b>500</b>	182.29-39 <sup>1510</sup>		302412	<b>324, 372,</b>
180.25		301178	<b>358</b>				<b>438, 452-</b>
180.26		301179	<b>307</b>				<b>56, 467,</b>
180.27		301180	<b>308</b>				<b>469-71</b>
180.28		301181	<b>362</b>	182.40, 187.14		302413,	<b>447</b>
180.29		301182	<b>363</b>			302470	
180.30		301183	<b>364</b>	182.41		302414	<b>491</b>
180.31		301184	<b>357</b>	182.42		302415	<b>465</b>
180.32		301185	<b>356</b>	182.43		302416	<b>446</b>
180.33		301186	<b>311</b>	182.44		302417	<b>445</b>
180.34		301187	<b>410</b>	182.45		302418	<b>457</b>
180.35		301188	<b>310</b>	182.46		302419	<b>444</b>
180.36		301189	<b>291</b>	182.47		302420	<b>371</b>
180.37		301190	<b>366</b>	183.48		302421	<b>450</b>
180.38		301191	<b>406</b>	183.49		302422	<b>290</b>
180.40		301193	<b>368</b>	183.50		302423	<b>313</b>
180.41		301194	<b>399</b>	183.51-52		302424, -	<b>434</b>
180.42		301195	<b>326</b>			25	
180.43		301196	<b>506</b>	183.53		302426	<b>433</b>
(180.43bis)	75.43bis	350517	<b>325</b>	183		302427	<b>495</b>
(180.43.ter)	75.43ter	350518	<b>329</b>	183		302428	<b>503</b>
(180.43quater)	75.43quater	350519	<b>332</b>	183		-	<b>488</b>
180.44		301197	<b>327</b>	183.1		302429	<b>508</b>
180.45	74.45	301198	<b>328</b>	183.2		302430	<b>340</b>
180.46		301199	<b>275</b>	184.1	76	302432	<b>56</b>
181.47		14019,	<b>267</b>	184.2	76.2	302433	<b>53</b>
		301200		184.3		302434	<b>54</b>
181.48		301201	<b>396</b>	184.4		302435	<b>55</b>
181.1	75.1	301203	<b>335</b>	184	76	302436	<b>87</b>
(181.1bis)	75.1bis	350732,	<b>280</b>	184-85	76	302438	<b>86</b>
		350734					
181.2		301204	<b>281</b>				
181.3	75.3	301205	<b>346</b>				

<sup>1510</sup> 12 fragments qualify for 11 positions in *ABV*.



185.1		302439	<b>60</b>	(190.18bis),	78.18bis	306568	<b>688</b>
185.2		302440	<b>61</b>	689			
185		302441	<b>88</b>	190.19		302500	<b>531</b>
185.1		301442	<b>63</b>	(190.20), 689		306569	<b>656</b>
185.2		302443	<b>64</b>	190		302501	<b>648</b>
185.3		302444	<b>66</b>	190		302502	<b>686</b>
185.4		302445	<b>67</b>	190.1		302503	<b>644</b>
185.		302446	<b>72</b>	190.2		302504	<b>651</b>
185.6		302447	<b>74</b>	190.3		302505	<b>684</b>
186.7		302448	<b>75</b>	190.4		302506	<b>689</b>
186.8		302449	<b>76</b>	190	79	302507	<b>568</b>
186.9		302450	<b>91</b>	202		302608	<b>196</b>
186.10		302451	<b>81</b>	227.14		302851	<b>250</b>
186.11		302452	<b>80</b>	227.15		302852	<b>252</b>
186.12, 688	76	306565	<b>90</b>	227.16		302853	<b>253</b>
186		302453	<b>41</b>	227.17	107	302854	<b>248</b>
186		302455	<b>725</b>	227.18		302855	<b>249</b>
187		302456	<b>36</b>	(227.19)	107.19	340414	<b>254</b>
187.2		302458	<b>359</b>	229, 113.80	45	310226	<b>246</b>
187.3		302459	<b>42</b>	230.1, 159.4	67.4	301233,	<b>256</b>
187.4		302460	<b>736</b>			310527	
187.5		302461	<b>708</b>	230.2-3		301234	<b>247</b>
187.6		302462,	<b>737</b>	675.3		306470	<b>207</b>
		1004884		675.4	318	306472	<b>208</b>
187.7		302463	<b>738</b>		31	350202	<b>265</b>
187.8		302464	<b>724</b>		48	350369	<b>236</b>
187.9		302465	<b>742</b>		61	350459	<b>121</b>
187.10		302466,	<b>739</b>		67	350481	<b>221</b>
		9016932			68	350484	<b>115</b>
187.11		302467	<b>734</b>		69	350492	<b>717</b>
187.12		302468	<b>740</b>		70	350496	<b>103</b>
187.13,		302469	<b>723</b>	(675.2bis)	71	350499	<b>202</b>
(182.23)					71	350500	<b>193</b>
187.14, 182.40		302413,	<b>447</b>		71	350502	<b>189</b>
		302470			72.2	350505	<b>35</b>
187.15		302471	<b>719</b>		73	350511	<b>129</b>
187.16		302472	<b>729</b>		74	350513	<b>131</b>
188.17		302473	<b>731</b>		75	350724	<b>348</b>
188.1		17561,	<b>753</b>		75	9017545	<b>351</b>
		302474			75	9017954-	<b>355</b>
188.2		302475	<b>752</b>			9017955	
189.1		302482	<b>650</b>		75	350725	<b>367</b>
(189.1bis)	78.1bis	350753	<b>517</b>		75	350726	<b>404</b>
189.2		302483	<b>643</b>		75	350727	<b>365</b>
189.3		302484	<b>664</b>		75	350516	<b>312</b>
(189.3bis)	78.3bis	350754	<b>530</b>		76	350735	<b>449</b>
189.4		302485	<b>573</b>		76	350736	<b>318</b>
189.5		302486	<b>549</b>		76	350737	<b>423</b>
189.5bis	78.5bis	350755	<b>592</b>		76	44916,	<b>420</b>
189.6		302487	<b>572</b>			350728	
189.7		302488	<b>518</b>		76	350729	<b>273</b>
(189.7bis)	78.7bis	350756	<b>583</b>		76	350731	<b>59</b>
189.8		302489	<b>614</b>		77	350740	<b>50</b>
(189.8bis)	79.8bis	350757	<b>543</b>		77	350738	<b>52</b>
(189.8ter)	79.8ter	350758	<b>516</b>		77	350739	<b>58</b>
189.9		302490	<b>585</b>		77	2471,	<b>73</b>
(189.9bis)	79.9bis	350759	<b>575</b>			350741	
189.10		302491	<b>588</b>		77	350742	<b>89</b>
189.11		302492	<b>611</b>		78.1	350749	<b>232</b>
189.12		302493	<b>661</b>		78.2	350750	<b>230</b>
189.13		302494	<b>612</b>		78.3	350751	<b>233</b>
190.14		302495	<b>616</b>		79	350760	<b>576</b>
190.15		302496	<b>535</b>		79	350761	<b>521</b>
190.16		302497	<b>533</b>		318	352391	<b>205</b>
190.17		302498	<b>692</b>				
190.18		302499	<b>658</b>				

## INDEX I: PROVENANCES

### GREECE

Aegina

Athens

- Acropolis 18, 173, 247, 288, 291, 293, 337,  
357, 415, 500, 508, 625, 699, 739,  
742

- Agora 98, 284, 297, 403, 458, 463, 537,  
611, 651, 719, 729-31, 748

- Kerameikos 667

Attica, Vari 193

Corinth 7, 212, 301, 409

Delphi 612

Greece 44, 507, 533

Olympia 244

- Aegean Islands and East Greece

- Çandarlı 14, 628

- Daskyleion 47, 279, 342, 375

- Kos 370

- Lesbos 494

- Miletus 166-67, 497-98

- Mylake 270

- Naxos 32, 749

- Phokaia 102, 183, 680

- Rhodes 2, 274, 295, 317, 392-93, 620

- Samos 234, 332, 436, 654

- Smyrna 261, 448, 610

- Northern Greece

- Kavala 439, 627

- Thasos 205, 546, 590, 619, 676, 718

### THE EAST

Cyprus 203, 399, 410, 531, 549, 583, 594,  
598-99, 622, 626, 641, 644-45, 664,  
668-71, 697-98

Gordion 27

Xanthos 642

### THE NORTH

Berezan 290, 330, 373, 435, 473-74, 484-85,  
538, 567, 640, 652, 751

Histria 159

Nymphaion 334, 374

Olbia 172, 333

### THE SOUTH

Naucratis 8, 22-26, 93-94, 221, 228, 299, 338,  
354, 508, 514, 518, 621, 725, 734,  
750

Tocra 328

### THE WEST

France

- Marseille 489, 740

- St-Pierre-les-  
Martigues 40

Italy 3, 21, 83, 90, 96, 115, 125, 127, 141,  
174, 176, 180, 199, 202, 246, 252-  
53, 275, 277, 303, 305-6, 321-22,  
400, 429, 464, 466, 478, 486, 510,  
513, 535, 685, 691, 696, 703

- Etruria 9-10, 36-37, 51, 74, 79, 92, 118, 120,  
134, 139, 145, 269, 307-8, 313, 323-  
24, 339, 354-55, 372, 390, 431, 437-

38, 452-56, 467-71, 512, 559, 576,  
630-31, 636, 657, 665, 672, 674

- Bisenzio 16, 137

- Cerveteri 28-31, 48-49, 54, 56-57, 62, 67, 75,  
130, 132, 185, 188, 245, 251, 255,  
260, 262, 264, 384, 425, 430, 443-  
44, 477, 499, 550, 563, 584, 603,  
633, 646, 650, 687, 702, 733, 741,  
746, 753

- Chianciano Terme 387

- Chiusi 6, 53, 117, 175, 257

- Civitavecchia 196, 200

- Gravisca 33, 101, 155, 190, 225-27, 299, 331,  
361, 380, 402, 427, 480-83, 496,  
501, 541, 553, 569, 596, 618, 639,  
647, 653, 677-78, 712-13, 720-22,  
743-44

- Pescia Romana 194-95, 681

- Orvieto 52, 55, 60-61, 63-66, 78, 178, 181,  
256, 311, 349, 401, 424, 433, 490,  
540, 544, 723

- Pisa 660

- Tarquinia 88, 144, 314, 398, 408, 519, 701

- Vetulonia 529

- Vulci 5, 15, 34, 68, 76, 84, 86-87, 95, 97,  
104, 106, 108-12, 114, 119, 126,  
128, 133, 138, 150-52, 161-62, 165,  
168, 170-71, 179, 201, 206, 210,  
215, 223, 228, 232, 238, 241, 248-  
50, 263, 271-72, 278, 281-82, 287,  
289, 294, 298, 310, 315, 335, 346,  
363, 381, 391, 406-7, 420, 449, 459-  
62, 495, 539, 547, 564, 568, 682-83

- Umbria

- Monteleone di  
Spoleto 243

- Perugia 276, 666

- Latium, Campania

- Capua 362, 447, 503, 524

- Cumae 80, 328, 465, 609

- Nepi 551

- Nola 267, 690

- Pompeii 555, 735

- Pontecagnano 204, 606

- Rome 39, 394, 686, 732, 747

- South Italy 416

- Leporano 191, 198

- Montescaglioso 562

- Taranto 45, 320, 327, 534, 571, 688

- Sicily

- Catania 268bis

- Entella 634

- Gela 136, 385

- Himera 624

- Lipari 283

- Megara Hyblaea 122, 189, 254, 412-13

- Naxos 184

- Segesta 635

- Syracuse 17, 488

Spain

- Medellin 1

## INDEX II: MUSEUMS, COLLECTIONS AND MARKET

Catalogue numbers printed bold; *amph.*= amphora, *amph. B*= Type B amphora, *B-C*= band-cup, *B-C fr*= band-cup fragment(s), *b-f*= black-figure, *Botkin*= Botkin amphora, *Cor.*= Corinthian, *DC*= Droop cup, *GC*= Gordion cup, *Lac.*=Laconian, *lek.*= lekythos, *L-C*=lip-cup, *L-Cfr*= lip-cup fragment(s), *LMfr*= little-master fragment(s), *n-a*= neck-amphora, *panath.*=panathenaic, *r-f*=red-figure, *SC*= Siana cup, *Tyrrh.*= 'Tyrrhenian' amphora. Cups from the market are listed according to year-month-lotnumber.

AACHEN, Sührmondt-Ludwig Museum	8944	<b>416</b> : pp. 202, 257; n. 277; pl. 114c.
AK 1307 n. 495.	9599 ( <i>SC</i> )	nn. 215, 285.
ADOLPHSECK, Schloss Fasanerie	11372	<b>591</b> : p. 218; pl. 151e.
19 n. 869.	13027	n. 560.
20 n. 5.	13028	n. 495.
22 n. 1138.	13249	n. 1231.
24 n. 818.	13310 ( <i>oinochoe</i> )	n. 373.
28 <b>688</b> : p. 228; n. 1298.	13344 ( <i>bronze L-C</i> )	n. 82.
ADRIA, Museo Archeologico Nazionale	13802	n. 280.
IG 22440-22441 n. 1184.	13817	n. 282.
IG 22697 n. 1183.	13823	<b>556</b> : pp. 202, 222; pl. 142b-c.
IG 22698/22700 n. 1056.	14108	nn. 329, 1504.
AEGINA, Archaeological Museum	15995 ( <i>SC</i> )	n. 1129.
509 n. 639.	B 11390	n. 1179.
1956 (237) n. 638.	RALS 801a-b	nn. 319, 329, 1399, 1409.
K 20 nn. 1489-90.	RALS 867	n. 737.
N.T. 47 nn. 406, 495.	- , Market,	
N.T. 48 n. 699.	- <i>Galerie Archea</i>	
N.T. 50 n. 356.	April 2000 ( <i>L-C</i> )	n. 1232.
<i>lek.</i> n. 732.	2003 ( <i>B-C</i> )	n. 1501.
AGRIGENTO, Asklepieion	- <i>Schulman</i>	
77/85 n. 130.	1979.10.28	nn. 319, 1501.
- , Museo Archeologico Regionale	- , Private A	
R 155 nn. 495, 498, 1362.	<i>L-C</i>	<b>561</b> : pp. 192, 213, 223; n. 1304; pl. 143e.
AKANTHOS	<i>L-Cfr</i> (panther)	n. 288.
951 nn. 1362, 1478.	<i>L-Mfr</i>	<b>71</b> : pl. 20d.
<i>B-C</i> n. 869.	<i>B-C</i> (BOB-type)	n. 1378.
ALTENBURG, Lindenau Museum	- , Private B	
223 n. 279.	<i>B-C</i>	<b>587</b> : pp. 218, 246; pl. 150c-d.
226 nn. 248, 275.	ANGERS, Musée Pincé	
AMATHUS, Excavations	MTC 1006	<b>547</b> : pp. 219, 224, 245; nn. 558, 1377; pl. 138c-d.
026-027 n. 297.	ANKARA, University	
031 n. 650.	E. 22/E. 115	<b>375</b> : p. 201.
049A n. 1232.	E. 27	<b>279</b> : pp. 191, 193; n. 1146.
AMSTERDAM, Allard Pierson Museum	E. 101	<b>342</b> : pp. 198, 201; n. 1134; pl. 97e.
2127 n. 154, 1169.	E. 108/107	<b>47</b> : pp. 35, 39-40.
2144 <b>175</b> : pp. 12, 111-12, 116-18; n. 706; fig. 69.	AREZZO, Private	
2145 n. 993.	<i>B-C</i> (hens, swans)	n. 1175.
2147A/B n. 480.	ARGILOS, see SERRES	
2158 n. 1362.	ARGOS, Archaeological Museum	
2185 n. 636.	MA 5980	n. 639.
3356 ( <i>SC</i> ) n. 827.	MA 5982	nn. 1051, 1324.
6242 ( <i>SC</i> ) n. 990.	ARLES, Musée de l' Arles antique	
8192 <b>99</b> : pp. 57, 60-64, 66-70, 140, 231, 234, 246-48; nn. 175, 424, 460, 1392, 1469; figs. 36, 39a-b; pl. 30a-b.	<i>B-Cfr</i>	n. 869.
8670 nn. 7, 1127.		

- ASCONA, Market, *Casa Serodine*  
 1984 -L-C nn. 294, 421, 496.  
 May 1991-L-C n. 647.  
 May 1991-B-C n. 780.  
 s.d. L-C **312**: pp. 193, 204, 257; nn. 421, 591; pls. 88e, 89d.  
 2009 (SC, Europa) n. 1165
- ATALANTI, Archaeological Museum  
 K 2056 n. 869.
- ATHENS, Agora  
 A-P 10 n. 623.  
 A-P 141 n. 726.  
 A-P 386 n. 144.  
 A-P 570 n. 726.  
 A-P 733 n. 144.  
 A-P 1044 (*krater*) n. 684.  
 A-P 1611 n. 726.  
 A-P 1612 n. 203.  
 A-P 1643 (*n-a*) n. 369.  
 A-P 1749 **403**: pp. 205, 219; n. 1239; pl. 110e.  
 A-P 1820 n. 650.  
 A-P 1834 n. 463.  
 A-P 1869 n. 463.  
 A-P 1926 **719**: p. 171; n. 464.  
 A-P 1953 a.o. **98**: pp. 60, 65, 69, 244, 256; nn. 369, 424, 1066, 1457; pl. 29c  
**463**.  
 A-P 1956 **651**: p. 223.  
 A-P 2056 n. 463.  
 A-P 2293 **611**: pp. 218, 223; n. 1322.  
 A-P 2373 **284**: pp. 188-89, 193, 243; nn. 294, 933, 1124; pl. 81e.  
 A-P 2414 n. 815.  
 H-1-60 n. 40.  
 P 3041 n. 418.  
 P 3648 (SC) n. 155.  
 P 3853 **748**.  
 P 7135 nn. 417, 495.  
 P 13032 **729**.  
 P 13246 **458**: p. 206.  
 P 13349 n. 639.  
 P 13815 **731**.  
 P 17493 **537**: pp. 223.  
 P 22340 n. 417, 495.  
 P 23149 **730**.  
 P 24950 **297**: pp. 191, 193, 209; nn. 554, 561, 1127; pl. 84e.  
 P 25713 n. 639.  
 P 26645 n. 458.  
 P 30782
- , Archaeological Institute  
 705 n. 650.  
 1494 n. 650.
- , Benaki Museum  
 31006 n. 639.  
 31131 (SC) n. 482.
- , Canellopoulos Museum  
 95 (*skyphos*) n. 870.  
 300 n. 1378.
- , Kerameikos  
 705 **667**: pp. 226-27, 251; n. 1336; pl. 167a.  
 2944 (SC) n. 500.  
 6159 (*lek.*) nn. 138, 142.
- , National Museum  
 417 (SC) n. 694.  
 502/CC 686 (*pyxis*) nn. 1095, 1247.  
 529 (SC) n. 127.  
 534 (SC) n. 447.  
 535 (SC) n. 270.  
 652 n. 623.  
 653 n. 484.  
 1002 (*'Nessos' amph.*) n. 124.  
 1045 (*oinochoe*) nn. 254, 335.  
 1104 (SC) nn. 235, 534, 798.  
 12586 (SC) n. 482.  
 12678 n. 695.  
 17531 n. 484.  
 17873 (DC) n. 888.  
 18022 (*olpe*) p. 61.  
 19163 (*lek.*) n. 824.  
 21026 (SC) n. 300.  
 21030 n. 1052.  
 12678 nn. 248, 495.  
 13108 n. 1175.  
 14307 (*footless merrythought*) n. 81.  
 A. 15535 (*r-f. aryballos*) n. 101.  
 B 1631 nn. 495, 1332.  
 Vari a **193**: pp. 112, 119, 129, 234; nn. 650, 672; fig. 78c; pl. 54d.
- , Natinal Museum, Acropolis coll.  
 166 (*r-f. cup*) p. 6; n. 35.  
 597a-e (*skyphos or kantharos*) n. 393.  
 607 (*dinos*) p. 163; nn. 147, 665, 905.  
 611 (*kantharos*) pp. 173, 189; n. 1065.  
 612 (*kantharos*) p. 189.  
 613 **291**: pp. 189-90, 193, 204, 244, 256; nn. 183, 924, 1066; pl. 82f.  
 649c-d (*krater*) n. 530.  
 711 (*krater*) n. 777.  
 1563 **699**: p. 228; n. 1190.  
 1564 **415**: pp. 192, 204-5; n. 1304; pl. 114b.  
 1565 n. 1352.  
 1566 **625**: pp. 220, 223.  
 1567 **357**: pp. 200-1, 205; pl. 101b.  
 1570 **509**: p. 210; pl. 124e.  
 1571 n. 1239.  
 1572 n. 107.  
 1573 n. 587.  
 1575 **293**: pp. 190, 193; n. 154; pl. 83c.  
 1576 **18**: pp. 17, 27-29, 31, 245-46; pl. 7d.  
 1580 n. 690.  
 1585 n. 967.  
 1588 n. 45.  
 1604 n. 40.  
 1605 n. 40.  
 1606 n. 40.  
 1609 nn. 107, 974, 1450, 1472.

- 1632 n. 463.  
 1635 n. 1021.  
 1639 n. 639.  
 1642 n. 516.  
 1647 n. 623.  
 1669a-c n. 639.  
 1684a-b n. 639.  
 1685a-c n. 639.  
 1691 **679**: p. 227.  
 1716 n. 623.  
 1717 n. 623.  
 1720 n. 474.  
 1723 n. 1021.  
 1743 **742**.  
 1745 **739**.  
 1746/1748 **247**: p. 165.  
 1757 **337**: pp. 38, 164, 196-97, 201, 205; nn. 37, 276, 338, 1078, 1210, 1400; pl. 95g.  
 1758 n. 345.  
 1759 n. 179.  
 1761 n. 144.  
 1768 **288**: pp. 184, 189, 193, 212, 215, 243; n. 1152; pl. 82c.  
 1769 n. 282.  
 1770 n. 279.  
 1772 n. 639.  
 1787 nn. 275, 320, 338, 550.  
 2211 (*n-a*) n. 369.  
 2402 (*pinax*) n. 907.  
 2477 nn. 495, 556.  
 2526 (*votive plaque*) n. 1391.  
*L-Cfr* **173**: pp. 111-12, 114, 118, 234; n. 1418.  
*L-Cfr* **500**: p. 207; n. 1095.  
*Loutrophoros* n. 569.  
 -, University  
 P.M. 17 n. 1379.  
 ATLANTA, Michael C. Carlos Museum  
 1986.8.14 n. 1179.  
 1986.8.17 n. 690.  
 1986.8.145, -152 **570**: pl. 145g.  
 1986.8.295 **545**: pl. 138a.  
 1990.4.1 nn. 778, 981.  
 2000.1.2 **100**: pp. 60-61, 63-64, 66-67, 69, 234; nn. 153, 413a, 424, 1204; pl. 30c-d.  
 2005.26.2 n. 1183.  
 2005.32.6 **600**: p. 191; nn. 561, 1359; pl. 153f.  
 2005.32.7 n. 650.  
 2005.52.1 n. 345.  
 2006.42.6 **422**: pl. 115c-d.  
 BADEN, Roß coll.  
*Amph. B* n. 488.  
 BALTIMORE, Walters Art Museum  
 48. 36 (*SC*) n. 1135.  
 48. 39 n. 737.  
 48. 41 nn. 478, 846.  
 48. 43 n. 481.  
 48.2097 **50**: pp. 42, 46, 58, 166; nn. 97, 275, 620; pl. 13a-c.  
 48.2116 n. 1132.  
 BARCELONA, Museu d' Arqueologia de Catalunya  
 423 (*skyphos*) n. 728.  
 BARI, Museo Archeologico  
 s.n. (*B-C*) **534**: pp. 223-24; pl. 134b-c.  
 BASEL, Antikenmuseum und Sammlung Ludwig  
 Bo 17 **552**: p. 222; nn. 306, 1377; pl. 141a-b.  
 BS 60.27 (*lekanis*) n. 1227.  
 BS 405. 1963 **296**: pp. 180, 186, 191, 209; nn. 554, 561, 1127, 1203; pl. 84c-d.  
 BS 421.1965 n. 1503.  
 BS 428 (*SC*) nn. 319, 518.  
 BS 460 (*skyphos*) n. 633.  
 BS 496 (*amph.B*) pp. 60, 64, 69; nn. 369, 1092a.  
 BS 617 (*Boeotian relief pithos*) n. 132.  
 BS 1452 **245**: pp. 38, 151, 163-64, 197, 244, 256-57; nn. 338, 496, 904, 1313; pl. 71b.  
 BS 1921.350.1871 n. 589.  
 Hess 101 **68**: p. 57; pl. 19c-d.  
 Kuhn 53 n. 481.  
 Lu 18 n. 648.  
 Lu 19 (*amph. B*) nn. 827, 829.  
 Z 331 nn. 710a, 1184.  
*L-C* **404**: pp. 204, 219; pl. 111a-c.  
*L-C* **143**: pp. 102, 104, 109, 111, 118; pl. 45c.  
*B-C* (case 239, no. 6) nn. 639, 1503.  
 -, H.A. Cahn-, now J.-D. Cahn coll.  
 HC 358 (*SC*) nn. 1227, 1260.  
 HC 842 **160**: pp. 102, 104, 111, 226, 246; pl. 48b.  
 HC 843 nn. 199, 478, 846, 1022.  
 HC 844/HC 1423 **216**: pp. 130-31, 133-36; nn. 787, 802; pl. 61b.  
 HC 1406 n. 516.  
 HC 1407 **601**: p. 191; nn. 561, 1359; pl. 153g.  
 HC 1419 **367**: p. 190; n. 183; pl. 103b.  
 HC 1447 n. 495.  
 HC 1474 (*SC*) p. 157; nn. 124, 184, 953, 1324.  
*B-Cfrr* **113**: pp. 72, 78, 82-83, 86-88, 169, 226; nn. 441, 471, 604, 777; figs. 47a-b, 49a; pl. 36a.  
 -, Market,  
 - J.-D. Cahn and Cahn Auktionen AG  
 1999.12.39 n. 1332.  
 2000.06. 38 nn. 495, 729, 1453.  
 2000.12.30 nn. 46, 1319.  
 2001 TEFAF n. 844.  
 2001.12.54 nn. 495, 1013.  
 2002 (*aryballos*) n. 822.  
 2005.09. 37 n. 1362.  
 2005.09. 40 **700**: p. 228; nn. 1190, 1379; pl. 171a.  
 2005.09.220 (*amph.*)n. 632.  
 2005.09.396 **527**: pp. 220, 224; nn. 555, 1377; pl. 131b.  
 2005 TEFAF (*lek.*) n. 33.

- 2006.09.350 (*lek.*) n. 572.  
 2006.09.417 nn. 495, 1013.  
 2006.09.457 n. 1319.  
 2007.09.329 nn. 40, 822.  
 2009.09.150 nn. 46, 1319.  
 2010.09.154 n. 277.  
 2010.09.183 **530**: pp. 212-13, 218; pl. 133a-b.  
 2010.09.186 n. 1319.  
 2010.09.188 n. 485.  
 - *H.A.C. Kunst der Antike*  
 1993.6 **579**: pp. 214-15, 220; nn. 1377, 1381; pl. 147b, h.  
 1993.7 **153**: pp. 102, 104, 111, 257; n. 650; pl. 47b.  
 1993.8 (*skyphos*) nn. 657, 723.  
 1993.11 nn. 737, 1378, 1501.  
 1995.7 nn. 650, 1501.  
 1995.8 n. 1501.  
 1998.10.32 (*amph.*) n. 632.  
 1998.26 nn. 726, 1378.  
 Tefaf 1998 (SC)  
 - *Münzen und Medaillen AG*  
 1953.01.322 **141**: pp. 102, 104, 110-11; pl. 45a.  
 1956.06.93 **592**: p. 223; nn. 1299, 1377; pl. 152a-b.  
 1956.06.94 nn. 37, 130.  
 1957.12.26 **580**: pl. 148a-b.  
 1961.05.130 n. 495.  
 1964.11.55 **142**: pp. 102, 104, 111, 257; n. 542; pl. 45b.  
 1964.11.57 n. 655.  
 1967.05.130 **89**: pp. 46, 53-55, 57-58, 203, 240; nn. 37, 276, 335, 422, 1085, 1469; fig. 33b; pls. 26d, 27a.  
 1969.12.62 **536**: p. 223; n. 1377; pl. 135c.  
 1975.03.119 (SC) n. 129.  
 1975.03.122 (SC) n. 482.  
 1975.03.123 (*Botkin*) n. 365.  
 1977.12.28 (*lek.*) n. 572.  
 1978.3.86 (*cup-skyphos*) nn. 464, 739.  
 1980.02.67 (*lek.*) n. 572.  
 1982.09.19 nn. 179, 496, 1501.  
 1983.06.23 (SC) n. 80.  
 1986.11.181 (SC) n. 1129.  
 1986.11.182 n. 240.  
 s.d. (L-C) **13**: pp. 17, 20, 22; n. 114; fig. 8b; pl. 6c.  
 s.d. (L-C) **530**: pp. 212-13, 218; pl. 133a-b.  
 s.d. (L-C, hens, swans) n. 1175.  
 s.d. (L-C, warrior) n. 582.  
 s.d. (B-C, deer) n. 1055.  
 s.d. (n-a) n. 490.  
 -, Private  
 L-C **574**: pp. 212, 218; n. 581; pl. 146c-d.  
 -, University **73**.  
 BASSANO DEL GRAPPA, Museo Civico  
 52 n. 1175.  
 59 nn. 107, 248, 497, 1313.  
 BAYRAKLI, Excavations  
 106 **610**: pp. 218, 223.  
 113 n. 406.  
 114 n. 158.  
 148 n. 345.  
 1730 **261**: pp. 170-72.  
 BEIRUT, American University  
 7264 n. 1178.  
 BELLAGRIO, Villa Melzi  
 L-C nn. 158, 484.  
 BERKELEY, Phoebe Hearst Museum  
 8/358 nn. 480, 573.  
 8-61-6545 n. 1138.  
 BERLIN, Antikenmuseum  
 4281 (SC) nn. 421, 1225.  
 4604 (GC Type A) n. 80.  
 4605 (GC Type A) nn. 85, 314.  
 31131 (*oinochoe*) n. 569.  
 F 1147 (*Cor. krater*) n. 1018.  
 F 1672 (*merrythought*) n. 1019.  
 F 1685 (*amph. B*) n. 907.  
 F 1704 ('*Tyrrh.*') n. 393.  
 F 1705 ('*Tyrrh.*') n. 274.  
 F 1707 ('*Tyrrh.*') n. 477.  
 F 1709 ('*Tyrrh.*') n. 393.  
 F 1711 ('*Tyrrh.*') n. 488.  
 F 1713 (*Botkin*) p. 61; nn. 365, 386, 422.  
 F 1714 (*Botkin*) p. 61; n. 365.  
 F 1716 (n-a) n. 632.  
 F 1718 (n-a) n. 384.  
 F 1720 (n-a) nn. 545, 665.  
 F 1732 (*oinochoe*) p. 161; nn. 520, 777, 893, 979.  
 F 1737 (*kantharos*) n. 229.  
 F 1753 n. 237.  
 F 1756 **5**: pp. 16-19, 21, 24-26, 101, 111-12, 119; nn. 110, 136, 266, 449; figs. 7, 10b; pls. 3e-f, 4a-b.  
 Ex F 1756 **187**: pp. 101, 111, 119; n. 650; pl. 53e.  
 F 1757 **192**: pp. 112, 119; pl. 54c.  
 F 1758 **512**: pp. 210-11, 228, 236; n. 270; figs. 117-18; pl. 126a-b.  
 F 1759 **308**: pp. 193; nn. 640, 1241, 1442, 1478; pl. 88c.  
 F 1760 **307**: pp. 193; nn. 1241, 1442, 1478; pl. 88a-b.  
 F 1761 **116**: pp. 72, 78, 81-83, 87-88, 247; nn. 528, 1469; figs. 47c-d, 49b; pl. 37a-b.  
 F 1762 **128**: pp. 96-100, 230; nn. 118, 1047, 1391; figs. 55, 57c, 58a; pl. 42b-c.  
 F 1763 **168**: pp. 111, 114, 117-19, 234; figs. 65, 70a; pl. 49c.  
 F 1764 n. 690.  
 F 1765 nn. 546, 1337.  
 once F 1766 **752**: nn. 255, 1046; pl. 173d.  
 F 1767 n. 1181.  
 F 1768 n. 1500.  
 F 1769 **351**: n. 1123; pl. 100a-b.  
 F 1770 **54**: pp. 45, 47-48, 57-58; nn. 37, 107, 337, 1078; pl. 15a-c.  
 F 1771 **268**: pp. 12, 181-83, 185, 189, 243; nn. 294-95, 1106, 1119; pl. 78a-b.  
 F 1772 nn. 37, 240.

- F 1773 nn. 107, 144, 946.  
F 1774 nn. 144, 499.  
F 1775 **336**: pp. 91, 196-98; nn. 37, 276, 338, 548-50, 687, 1078, 1210, 1248; pl. 95f.  
F 1776 **390**: pp. 188, 202-3, 205, 248; nn. 37, 276, 283, 1083, 1210, 1254; pl. 107a-c.  
F 1777 nn. 92, 107, 275, 1135.  
F 1778 **81**: pp. 42-44, 48-49, 59, 246-47; nn. 263, 267, 282, 656, 1469; fig. 27a; pl. 22c-d.  
F 1779 **138**: pp. 102-3, 110-11.  
F 1781 **46**: pp. 35, 37, 40; pl. 12e.  
F 1782 **724**: pl. 173b.  
F 1786 n. 639.  
F 1795 **223**: pp. 140, 143; nn. 623, 802; pl. 63c.  
F 1797 **250**: pp. 165-68; nn. 199, 846; pl. 73a-b.  
F 1798 n. 637.  
F 1799 **114**: pp. 72, 78, 81-88, 122, 234, 241, 244; fig. 47b; pl. 36b-d.  
F 1800 nn. 296, 417, 495, 498, 994.  
F 1801 **256**: pp. 3, 152, 164, 169, 172, 226, 240; nn. 257, 377, 465, 469, 604, 932, 1399, 1401; pl. 74a-b.  
F 1802 n. 277.  
F 2170 (*r-f. pelike*) n. 1284.  
F 2202 (*head vase*) n. 335.  
F 3289 (*Apul. krater*) n. 751.  
Sa 182 **332**: pp. 190, 201; pl. 95b.  
Sa 184 n. 729.  
Sa 488x nn. 480, 495.  
V.I. 3140.217 n. 690.  
V.I. 3151 (*footless merrythought*) nn. 80, 237.  
V.I. 3152 **170**: pp. 111-14, 118, 234-35; fig. 66a-b; pl. 50a-b.  
V.I. 3755 (*SC*) nn. 133, 488.  
V.I. 4495 nn. 92, 1181, 1225.  
-, Humboldt Universität  
D 712 **752**: nn. 255, 1046; pl. 173d.  
-, Private  
-, Schiller coll.  
*B-C* **523**: pp. 213, 216, 218, 246; pl. 130a-b.  
BERN, Historisches Museum  
27305 **666**: p. 226-27; pl. 166d.  
-, Market,  
- *Elsa Bloch*  
1975.05.132 n. 1501.  
-, Private  
*B-C* (symplegma) nn. 639, 1503.  
*B-C* (hare-hunt) nn. 315, 563, 1353.  
*B-Cfr.* **475**: pl. 122d.  
*L-C* **262**: pp. 85, 173, 175-78, 243, 247;  
nn. 2, 618, 765, 1072, 1074, 1081, 1469; fig. 100; pl. 76a, c.  
*L-Mfr.* **107**: 72-75, 234; nn. 439, 449, 933, 1281*bis*; pl. 33b-c.  
BIEL, Schmidt coll.  
*L-C* (bird) n. 1134.  
BIRMINGHAM, University  
*SC* n. 1324.  
BLOOMINGTON, Indiana University Art Museum  
72.97.4 p. 61; nn. 376, 460.  
BOCHUM, Kunst sammlungen der Ruhr-Universität  
L 1252 nn. 659, 728.  
S 166 n. 968.  
S 481 (*SC*) n. 503.  
S 482 n. 1501.  
S 483 n. 726.  
S 1024 **240**: pp. 22, 149, 153, 155-56, 161, 234, 257; nn. 932, 945, 970, 988; pl. 70b.  
S 1109 n. 1377.  
S 1178 **602**: nn. 592, 1195, 1303; pl. 154a.  
S 1179 **695**: p. 228; n. 1190.  
BOLLIGEN, Blatter  
RB 12 **51**: pp. 45, 57-58, 166, 243; n. 275; pl. 13d-e.  
RB 135 **62**: p. 57; pl. 18d.  
RB 141 **315**: pp. 187, 193; pl. 90d.  
*L-Mfr* **49**: pp. 35, 37, 39-40; pl. 12f.  
*B-Cfr* **112**: pp. 72, 78, 82, 87-88, 234; nn. 235, 439, 441, 443, 464; fig. 46c.  
*B-Cfr* **215**: pp. 130-31, 133-36; nn. 787, 802, 804; pl. 61a.  
*L-C* n. 1189.  
*L-C* nn. 146, 275.  
*L-Cfr* n. 690.  
BONN, Akademisches Museum  
37 ('*Tyrrh.*') n. 280.  
53 **377**: pl. 105a.  
-, Market, *Wichert's Auktionen*  
1982.09.71 nn. 812, 1501.  
Once BORDEN WOOD, W. Lamb coll.  
*lek.* n. 554.  
BOSTON, Museum of Fine Arts  
03.851a-d **303**: pp. 192-93; pl. 86c.  
03.855 **96**: pp. 60-63, 67, 69; nn. 391, 650; pl. 28c.  
10.210 (*oinochoe*) n. 569.  
10.213 n. 855.  
60.1 (*amph. B*) n. 1015.  
60.640A **248**: pp. 152, 156, 164-65, 168; nn. 455, 953; fig. 95; pl. 71c.  
60.790 (*n-a*) n. 325.  
61.1073 **211**: pp. 130-33, 136, 146, 231, 234, 248; nn. 463, 516, 618, 763, 787, 1077, 1392, 1399; fig. 80; pl. 60c-d.  
62.615 **381**: pp. 194, 201.

- 63.4 nn. 355, 445, 971.  
64.700 n. 648.  
66.816 **202**: pp. 112, 120, 124-25, 127, 230, 234, 257; nn. 650, 672, 675, 754, 870, 1208, 1391, 1398; figs. 75, 77; pl. 58c-d.  
68.105 (*hydria*) nn. 572, 596.  
69.1052 **235**: pp. 145, 147-48, 153, 219, 246; nn. 37, 855, 874-76, 878; pl. 66e.  
86.588 n. 40.  
86.591 **340**: pp. 197, 201, 211, 257; nn. 282, 1083, 1157, 1256; pl. 97c.  
88.846 nn. 495, 1332.  
89.268 **661**: p. 227; pl. 165a-b.  
92.2655 **378**: p. 194.  
93.273 (*n-a.*) n. 971.  
95.17 **136**: pp. 102-3, 108, 110-11; n. 1193; pl. 44b.  
95.18 **56**: pp. 28, 33, 42, 44-49, 57-59; nn. 37, 107, 282, 337, 656, 1078, 1469; figs. 20, 25a-b; pls. 16a-b, 17a.  
98.916 ('*Tyrrh.* ') n. 1201.  
98.920 **287**: pp. 184, 186-89, 193-94, 212, 215, 243; pl. 82b.  
98.921 **55**: pp. 44-45, 47, 57-58; nn. 248, 275; pl. 15d-e.  
98.923 (*Botkin*) p. 61; n. 365.  
99.517 (*n-a*) n. 784.  
99.522 (*hydria*) n. 445.  
99.523 (*skyphos*) n. 1331.  
2001.174 **717**: p. 234; n. 665; pl. 172d-e.  
2007.438.1-6 **507**: p. 209; nn. 37, 276, 288, 1078, 1127, 1287; pl. 124c.  
BOTROMAGNO, Excavations  
ISPF 1229 nn. 728, 1379.  
BOULOGNE, Musée Communal  
227 **492**: p. 207; n. 1095.  
228 **493**: p. 207; n. 1095.  
516 (*DC*) n. 879.  
BOULOGNE-SUR-SEINE, Private  
*Amp. B* n. 1044.  
BRAUNSCHWEIG, Herzog Anton Ulrich-Museum, Antikensammlung  
AT 495 **466**: pp. 206-7.  
AT 559 **723**.  
BRAURON, Archaeological Museum  
1591 (*pyxis*) p. 243; n. 882.  
*pyxis lid* p. 130.  
BREMEN, Antikenmuseum im Schnoor  
*B-C* **389**: p. 204; nn. 1127, 1136, 1266; pl. 106c-d.  
BREMERTH, S. Göttert coll.  
G 77 n. 93.  
G 294 nn. 690, 1180.  
BRISBANE, University of Queensland  
63.002 n. 1501.  
BROOKLYN, Brooklyn Museum  
60.129.5 **521**: pp. 213-15, 220; nn. 1306, 1381; pl. 129a-b.  
NJ 03.6 n. 589.  
BRUNSWICK, Bowdoin College  
1915.45 n. 1362.  
1930.4 **604**: nn. 356, 1303, 1359, 1377; pl. 154b.  
1930.35 n. 1183.  
*L-Mfr.* **745**.  
BRUSSELS, Once J. Baron von der Elst  
*L-C* **428**.  
-, Musées Royaux d' Art et d' Histoire  
A 714 (*Botkin*) pp. 60-61; n. 365.  
A 1578 (*SC*) n. 774.  
A 1804 **734**.  
R 301 **588**: pp. 213, 216, 218; n. 1050; pl. 151a-b.  
R 334 n. 277.  
R 385 A n. 294.  
R 385 B **376**: p. 196; fig. 111; pl. 104c-d.  
R 385 C **382**: pl. 105c-d.  
R 430 X-Y **175**: pp. 12, 111-12, 115-18; n. 706; fig. 69.  
-, J.L. Theodor coll.  
*B-C* **77**: pp. 5, 45; n. 1255; fig. 2.  
*B-C* **164**: pp. 102-4, 111, 226, 246; pl. 49b.  
*L-C* **43**: pp. 35-38, 40; nn. 233, 343; pl. 12b-c.  
*L-C* **124**: pp. 96-100, 243, 257; nn. 7, 107, 118, 217, 275, 494, 542, 581, 1047; pl. 40c-d.  
*L-C* **566**: p. 224; nn. 306, 1310; pl. 145b-c.  
*B-C* n. 846.  
BRYN MAWR, Bryn Mawr College  
P- 92 **185**: pp. 112, 118; nn. 650, 706.  
P-185 **449**: p. 205-6; pl. 118e.  
*L-Mfr* n. 844  
BUCHAREST, National Museum  
9473C or 9573C nn. 244, 338.  
9481 A-C nn. 495, 498.  
03209 **516**: pp. 212-15, 241; nn. 37, 107, 276, 497, 1078, 1132, 1188, 1318; pls. 127a-c, 128a.  
s.n. (*B-Cfr*) **159**: pp. 102, 106, 110-11, 226, 246.  
Histria 1971.5 n. 1192.  
MIRS 16834 n. 484.  
*B-C* n. 1174.  
*L-C* n. 1190.  
*L-C* n. 240.  
BUDAPEST, Museum of Fine Arts  
50.780 n. 1500.  
51.91 n. 496.  
once BUFFALO, Albright-Knox Art Gallery  
G 500 (*lek.*) n. 869.



- CAIRO, Egyptian Museum  
26174 n. 639.
- CALATIA, Excavations  
T 555 n. 1379.
- CALIFORNIA, Market, *Malter Galleries*  
1997.03.55 n. 294.
- CALTANISSETTA, Museo Archeologico  
1220 n. 587.  
1222 n. 639.
- CAMBRIDGE, Fitzwilliam Museum  
99, N. 109 n. 45.  
G 60 (*eye-cup*) p. 112; n. 691.  
GR 41-1864/G 63 **161**: pp. 102-4, 110-11, 226, 246; pl. 48c-d.  
G 66 nn. 40, 356.  
G 67 n. 277.  
GR 46-1864/G 68 **84**: pp. 42, 49-51, 57-59; nn. 107, 248, 275, 297, 378, 780, 1253; figs. 28-29; pls. 23c, 24a-b.  
GR 47-1864/G 69 **282**: pp. 180, 188, 193; pls. 80d, 81c.  
N 123/99 n. 1503.  
N 125 **24**: pp. 32-34; n. 4; pl. 9b.  
N 132/99 n. 846.  
N 140/99 n. 483.  
N 202 n. 405.  
N 204 n. 405.  
N 215/94-5 **229**: pp. 142-43; nn. 800, 802, 834; pl. 64e.
- , Museum of Classical Archaeology  
s.n. n. 246.
- CAMBRIDGE (MASS.), Harvard University,  
Arthur M. Sackler Museum  
1927.146 n. 1180.  
1935.35.62 n. 405.  
1954.142 (*SC*) n. 281.  
1959.127 (*plate*) nn. 243, 999, 1218.  
60.332 (*lek.*) n. 569.
- Private  
*L-C* nn. 202, 563, 993, 1167, 1501.  
*L-C* n. 483.
- CANBERRA, Australian National University,  
Classics Department Museum  
65.15 n. 1184.  
73.09 (*lek.*) n. 732.
- ÇANDARLI, Excavations  
5 **14**: pp. 17, 27, 29, 46; nn. 80, 1222; fig. 12a; pl. 6e-f.  
19 n. 45.  
20 **628**: pp. 222-23; nn. 1127, 1377; pl. 159b.  
21-22 n. 356.
- CAPE TOWN, South Africa Cultural History Museum  
71/154 n. 1239.
- CAPUA, Excavations  
T 141.3 n. 98.  
T 342.13 **524**: pp. 212, 216, 218, 224, 246; pl. 130c-d.
- CATANIA, Soprintendenza  
KC 353 nn. 1093, 1228, 1409, 1418.  
KC 361 **268bis**: pp. 183, 185; nn. 37, 282, 1083; pl. 78c.  
*B-C* nn. 694, 818.
- CENTRE ISLAND (NY), Private  
*B-Cfr* (ships interior) nn. 417, 495.  
*B-Cfr* (frontal chariot) n. 726.  
*B-Cfr* (animal fight) n. 780.  
*B-Cfr* (corpse) n. 1021.  
*L-Cfr* **637**: pp. 192, 223; pl. 160f.  
*L-Cfr* **582**: p. 200; pl. 148e.  
*L-Cfr* (sphinx) n. 282.  
*L-Cfr* **578**: pp. 214, 217, 220; n. 1381; pl. 147g.  
*L-Cfr* (winged female inside) nn. 338, 550.  
*L-Cfr* (panthers) n. 588.  
*L-Cfr* (swans) n. 589.  
*L-Cfr* (hen to right) n. 640.  
*L-Cfr* (lion) n. 690.  
*L-Cfr* (stag) n. 1132.  
*L-Cfr* (panther) n. 1179.
- CERVETERI, Excavations  
84.67-1 n. 1239.  
86.170-2 **746**.  
86.207 **741**.  
*L-C* **425**: p. 205.  
*B-C* n. 495.
- , Museo Nazionale Cerite  
90279 (*Caer. hydria*) n. 1373.  
90286 **603**: pp. 193, 223-25; pl. 154c-d.  
90287 (*Lac. cup*) n. 1372.  
*L-Cfr* **264**: pp. 173-74, 177; n. 1072.  
s.n. ('*Tyrrh.*') n. 274.
- CHAMBERSBURG, Wilson College  
O-18a **421**: pp. 201, 205; n. 1207; fig. 114.
- CHAPEL HILL, Ackland Art Museum,  
Univ. of North Carolina  
77.6.2 n. 588.
- CHIANCIANO TERME, Museo Civico Archeologico  
delle Acque  
229478 n. 146.  
Terrosi coll. 89 **278**: pp. 185-86, 191, 193; nn. 1140, 1145-46; pl. 80a-b.
- CHICAGO, Art Gallery  
1907.10 nn. 690, 1181.
- CHIUSI, Museo Archeologico Nazionale  
1809 n. 98.  
1810 nn. 1, 7, 98.  
67062 **387**: p. 201; pl. 106a.
- , Ricci coll.

- L-C* 117: pp. 72, 78, 81, 83-85, 87-88, 158, 257; nn. 443, 455, 471, 1313; pl. 37c-d.
- CHRISTCHURCH, University of Canterbury  
1/53 nn. 405, 496.  
34/55 n. 780.  
52/57 517: pp. 200, 213-16, 257; n. 1318; fig. 120; pl. 127d-e.  
55/58 nn. 406, 573, 1501.
- CINCINNATI, Cincinnati Art Museum  
1979.2 344: pp. 189, 196, 198, 203, 243; nn. 37, 276, 294-95, 1124, 1248; pl. 98a.  
*L-C* n. 338.
- CIVITA CASTELLANA, Museo Archeologico dell' Agro Falisco  
56069 (*Chalc. amph.*) p. 224.  
56070 551: pp. 220, 224; n. 480; pl. 140c-d.
- CIVITAVECCHIA, Museo Archeologico Nazionale  
1297  
1524 200: pp. 118, 120-24, 127, 226, 257; nn. 604, 657, 725; pl. 57c-d.  
4861 120: pp. 91, 94, 235; pl. 38d.  
6008  
*L-Cfr* 196: pp. 119-20, 129; nn. 37, 650, 712; fig. 78e; pl. 56a.
- CIVITAVECCHIA/ROME, MARCHESA GUGLIELMI  
*L-C* 263: pp. 12, 173-74, 176-78, 186; nn. 276, 282, 1157, 1220, 1256; pl. 76d.
- CLEVELAND, Museum of Art  
65.78 (SC) n. 503.
- COLOGNE, University  
306 (SC) n. 1382a.
- COLUMBIA, Museum of Art  
61.27 148: pp. 102, 104, 109-11.  
69.111 586: pp. 216, 223, 246; n. 1377; pl. 150a-b.
- COMO, Civico Museo Archeologico P. Giovio  
C 18 n. 1183.  
C 19 n. 154.
- COMPIÈGNE, Musée Vivenel  
1091 n. 1094.  
1094 n. 405.
- COPENHAGEN, National Museum  
105 341: pp. 196-97, 200-1, 203; nn. 344, 1112, 1237; fig. 112; pl. 97d.  
5179 (SC) nn. 842, 1327.  
5180 (SC) nn. 140, 1324.  
7782 623: p. 220; pl. 158d.  
8041 n. 516.  
13966 236: pp. 30, 108, 115, 129, 149-50, 153-60, 162, 230, 234, 241, 243, 247-48; nn. 107, 144, 148, 197, 257, 962, 982, 984, 988, 1123, 1261, 1391, 1398, 1401, 1469; figs. 88a, 89a-b, 90a-d; pls. 67a-b, 68c.
- 14347 (*amph. B*) n. 829.  
ABC 42 nn. 31, 92, 107, 146, 275, 1180.  
Chr. VIII 853 533: pp. 223, 226; pl. 134d-e.
- , Thorvaldsen Museum  
H 568 n. 1027.  
H 576 nn. 563, 1500.
- CORINTH, Excavations  
173-4 n. 98.  
202-3 n. 98.  
220-4/P 722 212: pp. 130-32, 134; figs. 81b, 82; pl. 60b.  
C-38-281 n. 1055.  
C-1950-93 (*Lac. DC*) n. 58.  
C-62-363 n. 45.  
C-71-251 409: pp. 193, 204-5, 248; nn. 591, 1275; pl. 113c.  
C-72-24 n. 1502.  
C-73-19 n. 623.  
C-78-65 7: pp. 17, 26; pl. 4c.  
KP 1171 n. 158.  
T 1480 (SC) p. 134.  
T 1727/246-2 n. 288.  
T 2827/250-14 nn. 484, 728.  
T 2828/250-15 nn. 484, 728.
- CRACOW, Czartoryski Museum  
30 218: pp. 138-39, 143, 147, 219, 246; nn. 352, 782, 802, 838, 879, 1328; pl. 62a-b.
- CUMAE, Excavations  
s.n. n. 343.  
*B-Cfr* 609: p. 224.
- CYPRUS  
*B-C* n. 699.
- CYRENE, Excavations  
Sb. 278.10 n. 40.  
Sb. 283.1 n. 780.  
Sb. 411.9 nn. 282, 495.
- DALLAS, Museum of Art  
1968.3 n. 1501.  
1972.33 n. 588.  
2004.19 (SC) nn. 348, 1067.
- DASKYLEION, Excavation  
21 n. 1502.  
27-30 n. 1450.  
SC pp. 193, 201.
- Once DEEPDENE, Hope coll.  
*L-C* 86: pp. 42, 52, 57-58, 85, 140; n. 107; pl. 25a-b.
- DELPHI, Archaeological Museum  
FD 243b 612.  
FD 249 n. 1054.  
*lek.* n. 732.
- DETROIT, Institute of Arts  
79.8 n. 699.

- DISIECTA MEMBRA  
*Hydria* (Lydos) p. 164; n. 1005.
- DRESDEN, Albertinum  
 ZV. 85.220 n. 1353.  
 ZV. 2714 **314**: p. 193; pl. 90b-c.
- DUBLIN, National Museum  
 1880.1100 n. 279.
- DUNEDIN, Otago Museum  
 E 39.106 n. 961.  
 E 60.13 (*Cor. aryballos*) n. 869.  
 E 68.44 nn. 86b, 98.
- DURBAN, University of Natal, Museum of Antiquities  
 1983.9 **515**: pp. 213, 215-16; pl. 126e.
- EDINBURGH, National Museum  
 1872.23.4 n. 650.  
 1881.44.21 n. 780.  
 1953.23 nn. 211, 275, 1156.
- ELEA, Excavations  
 7219 n. 248.
- ELEUSIS, Archaeological Museum  
 283 (SC) n. 694.
- ENTELLA, Excavations  
 E. 1101 (*krater*) n. 958.  
 E. 2701 **634**: pp. 192, 224.
- ERLANGEN, Friedrich-Alexander-Universität, Antikensammlung  
 I 732, 175a (SC) n. 1324.  
 I 824 n. 485.  
 I 837 **457**: p. 205.  
 I 1272 n. 1054.
- ESSEN, Museum Folkwang  
 RE 41 n. 1503.
- FAMAGUSTA, Hadjiprodromou coll.  
*L-C* **671**: p. 227; n. 1338.
- , Tsolakides coll.  
*L-C* **583**: pp. 199, 218, 223; nn. 1306, 1377; pl. 148f-g.
- FIESOLE, Museo Archeologico  
 1133 n. 1352.
- , Costantini coll.  
*L-C* (hare-hunt) n. 1353.
- FLORENCE, E. Aiuti coll.  
*L-C* **685**: p. 228; pl. 169a-b.
- , Baccani coll.  
*L-C* (sphinx) n. 1269.
- A. Grazzini Becchi coll.  
*B-C* **79**: p. 57; n. 255; pl. 79c-d.
- A. Ceccanti coll.  
*B-C* n. 636.  
 CC 676 (SC) n. 1165.
- , Fiorini coll.  
*B-C* (single dog) n. 1379.
- , Market,  
 - *Pacini*  
*L-Mfr* **513**: n. 270.  
 - *Pandolfini Casa d' Aste*  
 2001.06.93 (fake) n. 107.  
 2003.12.sine no.(fake)n. 107.  
 2009.10.431 (fake) nn. 406, 1409.  
 2009.10.432 (fake) nn. 406, 1409.
- , A. Marseglia coll.  
*L-C* (head in outline) n. 650.  
*L-Mfr* **451**: p. 205; pl. 119a.
- , Museo Archeologico  
 102b,d (*plate*) n. 413.  
 3637 n. 1356.  
 3773 ('*Tyrrh.*') n. 488.  
 3789 (*hydria*) p. 88.  
 3886 **576**: pp. 214-15, 220, 224; n. 1381; pl. 147e-f.  
 3890 (SC) n. 477.  
 3893 (SC) n. 383.  
 3894 nn. 338, 495, 550, 823, 1453.  
 3897 n. 91.  
 3904 nn. 80, 495, 498, 726.  
 3905 n. 1500.  
 4209 ('*François*' *krater*) pp. 10, 16, 28, 30, 33, 52, 64, 78, 98, 123, 138, 146, 151, 158, 167, 237, 242; nn. 74, 77, 104, 161, 462, 583, 734, 775, 777, 820, 1023b, 1424, 1427.  
 9778 (*lekanis*) n. 270.  
 70994 (*hydria*) nn. 274, 571.  
 70995 (*n-a*) nn. 324, 551.  
 70996 **162**: pp. 102-4, 110-11, 226, 247; nn. 235, 1469; fig. 62; pl. 49a.  
 71000 nn. 338, 550.  
 71008 **194**: pp. 112, 119, 129, 234; nn. 650, 671; fig. 78d; pl. 55a-b.  
 71009 **195**: pp. 112, 119, 234; nn. 464, 650, 671, 675; pl. 55c-d.  
 71013 **681**: p. 228; pl. 168d.  
 76362 **88**: pp. 53-54, 56-58, 69, 230, 240; n. 422; figs. 31, 34c-d; pl. 26c-e.  
 82881 **401**: pp. 201, 204-5, 219, 248; nn. 1239, 1266, 1304; pl. 110b-c.  
 92167 (*amph. B*) p. 71; n. 395.  
 94578 n. 1179.  
 94579 **630**: pp. 222, 224; n. 1350; pl. 159c.  
 94746-94747 n. 303.  
 95019a-b nn. 1227, 1260.  
 95043a-c **145**: pp. 102, 109-11; pl. 45d.  
 95044 n. 146.  
 95063 n. 345.  
 95070 n. 146.  
 95074a-b **452**: pp. 205-6; pl. 119b.  
 95076 **467**: pp. 206-7; pl. 121c.

- 95077 324: p. 187; pl. 92e.  
95078 468: pp. 206-7; pl. 121d.  
95079a-b 437: pp. 205-6; pl. 118a.  
95081 438: pp. 205-6; pl. 118b.  
95082 469: pp. 206-7; pl. 122a.  
95083 453: pp. 205-6; pl. 119c.  
95084 470: pp. 206-7; pl. 122b.  
95085a-b/95086 134: pp. 102, 110-11; pl. 43d-e.  
95096/95110 726.  
95102 354: pp. 201, 257; n. 1123; pl. 100e.  
95107-95108 37: pp. 36, 40.  
95109/s.n. 355: pp. 194, 201; nn. 1095, 1123, 1207.  
98813 nn. 919, 1023.  
141804 n. 146.  
141805 259: pp. 170-72; nn. 464, 805; pl. 75c-d.  
141806 313: p. 193; pl. 90a.  
141887 559: pp. 213, 217, 223-24, 230, 257; n. 1391; fig. 122; pl. 143a-c.  
141888 636: pp. 192, 223-24; pl. 160d-e.  
141891 n. 780.  
141894 n. 481.  
141897 n. 869.  
141931 471: pp. 206-7; fig. 116; pl. 122c.  
141932 372: p. 201; pl. 104b.  
151056 pp. 30-31.  
151076 n. 780.  
151083 672: pp. 227; pl. 167d.  
151084 n. 1352.  
151085 36: pp. 12, 35-36, 39-40; n. 37; pl. 11a-b.  
151104 665: pp. 226-27; pl. 166c.  
151153 n. 1175.  
152527 n. 1500.  
188506 323: p. 193; pl. 92d.  
V 34 nn. 92, 107, 343, 924.  
V 34bis nn. 92, 107, 924.  
V 35 nn. 778, 780.  
V 71 6: pp. 16-17, 26; n. 1398; pl. 4d-e.  
Vagn. (*patch B-C*) n. 636.  
s.n. (*L-Cfr*) 487: p. 207; n. 1095.  
s.n. (*L-Cfr*) 727: pl. 173c.  
s.n. (*L-Cfr*) 716: p. 234; n. 665; pl. 172c.  
s.n. (*L-Mfr*) 454: pp. 205-6; pl. 119d.  
s.n. (*L-Mfr*) 455: pp. 205-6; pl. 120a.  
s.n. (*L-Mfr*) 456: pp. 205-6; pl. 120b.  
s.n. (*L-Mfr*) 706: pl. 171d.  
s.n. (*L-Cfr*) n. 1352.  
-, once Museo Bardini  
A 2 nn. 191, 242.  
FRANCE, Private  
L-C n. 40.  
FRANKFURT, Michael Hauck coll.  
B-C (BOB-type) nn. 1356, 1379.  
-, Liebieghaus  
Li 528 233: pp. 147-48, 219, 246; n. 878; pl. 66c.  
-, Market,  
- *Antiken-Kabinett*  
1995.56 n. 588.  
1995.57 n. 1132.  
- K. Deppert  
B-C n. 844.  
B-C n. 1128.  
-, Museum für Vor- und Frühgeschichte  
VF β 430 (*skyphos*) nn. 657, 723.  
VF β 737.1982 n. 1501.  
-, Universität  
166,1 673: p. 227.  
FREIBURG, Market, *Galerie Puhze*  
1979.53 nn. 248, 496.  
1979.54 nn. 639, 1232, 1501.  
1981.137 nn. 639, 1232, 1501.  
1984.175  
(*cup-skyphos*) n. 7.  
1986.208 n. 277.  
1991.192 n. 1314.  
1991.193 n. 1478.  
1994.179 n. 1094.  
1994.180 n. 40.  
1994.185 n. 240.  
1996, Cultura 158: pp. 102, 104, 106, 111, 226, 246; pl. 48a.  
1997.175 n. 211.  
1997.181 nn. 338, 496, 550.  
2001.127 n. 1175.  
2003.148 n. 1175.  
2004.118 n. 240.  
2005.106 n. 1175.  
2007.122 n. 1175.  
2009.75 n. 1362.  
2011.89 n. 1501.  
GELA, Museo Archeologico Nazionale  
40338 n. 967.  
GENEVA, Chamay coll.  
L-C n. 496.  
-, Market,  
- *Christie's*  
1979.05.52 nn. 1175, 1501.  
1979.05.53 nn. 485, 639, 1232, 1501.  
1979.05.54 nn. 812, 1501.  
- *Marie Laforet S.A.*  
1980.12.128 n. 814.  
-, Musée d' Art et d' Histoire  
A 2003-0038/dt 122: pp. 90-91, 93-94, 191, 235, 257; nn. 540, 564; figs. 53a, 54c; pl. 39c-d.  
HR 84 (*n-a*) n. 962.  
I, 4 Gosse (*amph. B*) n. 381.  
MF 241 n. 158.  
GERMANY, Private  
B-C 575: p. 218; nn. 1305, 1377; pl. 147a, c-d.  
B-C n. 495.  
B-C n. 870.  
B-Cfr n. 458.  
GC n. 503.

<i>L-C</i> (LIO-type)	n. 107.	74/11805	<b>744.</b>
<i>skyphos</i>	n. 633	74/11829	<b>402:</b> pp. 205, 219, 248; n. 1275; pl. 110d.
GHENT, University		74/15330	<b>553:</b> p. 224; n. 1377; pl. 139c.
8	n. 967.	74/18287	<b>299:</b> pp. 192-93; n. 1203; pl. 85b.
GLASGOW, Burrell Collection		74/19844	<b>496:</b> p. 207; nn. 591; 1095.
19.102	n. 510.	75/ 5163 ( <i>open shape</i> )	n. 655.
GÖTTINGEN, Archäologisches Institut der Universität		75/ 9281	<b>743.</b>
K 275 ( <i>lek.</i> )	n. 572.	75/13297	n. 1174.
K 346a-b	<b>447:</b> p. 206; n. 1276; pl. 118d.	76/ 4531	n. 623.
K 348	<b>429:</b> pp. 201-2, 205; nn. 312, 378, 1310; pl. 116b.	77/ 1514	<b>483:</b> p. 207; n. 1095.
K 350	<b>478:</b> p. 207; n. 1095.	78/ 7698	<b>227:</b> pp. 141-43; pl. 64d.
K 358	<b>434:</b> p. 205; nn. 1242, 1244, 1276; pl. 117c.	78/13047	<b>501:</b> p. 207; n. 1095.
K 360a-b	n. 1174.	79/ 8535	n. 639.
s.n. ( <i>L-C</i> )	n. 294.	79/12224	n. 639.
GORDION, Excavations		79/14255	n. 640.
P 4563a,b/P 5415/		79/14259	<b>481:</b> p. 207; n. 1095.
YH 51501		79/19611 a.o.	<b>712:</b> nn. 107, 483, 977.
( <i>column-krater</i> )	p. 34.	II 646, II 1885	n. 993.
SF 96-269	<b>27:</b> pp. 32-35; nn. 4, 933; figs. 13d, 14a; pl. 9c-d.	II 1666	n. 639.
YH 54211		II 2222 (VG 74839)	<b>482:</b> p. 207; n. 1095.
( <i>black-glazed olpe</i> )	p. 34.	II 4040	n. 560.
GRAVISCA, Santuario greco (mostly kept in Mus. Arch. in Tarquinia)		II 4865-4868	n. 883.
72/ 133	<b>678.</b>	II 6670, 6670bis,	
72/ 1027	n. 639.	6281 ( <i>Type A cup</i> )	n. 909.
72/ 1684	<b>647:</b> pp. 218, 224; n. 1377.	II 7766 ( <i>kantharos</i> )	n. 914.
72/ 2283 a.o.	n. 1021.	II 8323	<b>653:</b> p. 224; n. 1377.
72/ 2305	<b>618:</b> pp. 223-24; nn. 1306, 1377.	II 8392/9064/	
72/ 4019	<b>677:</b> p. 227; nn. 1239, 1268.	8594/9063	<b>427:</b> p. 205; n. 1275.
72/10286	n. 639.	II 9092, 9094	<b>569:</b> p. 224; n. 1377.
72/13650	nn. 592, 1067, 1195.	II 9096, 9204	<b>541:</b> pp. 212, 218, 224; n. 1377.
73/ 4682 ( <i>skyphos</i> )	n. 634.	II 9956	n. 640.
73/10299-10300	<b>639:</b> pp. 192, 223-24; n. 1377; pl. 161b-c.	II 10196	n. 1450.
73/13294 ( <i>skyphos</i> )	n. 634.	II 11103	n. 1352.
73/24536	n. 650.	II 11274	n. 556.
74/6,-80,-130,-87	<b>226:</b> pp. 136-37, 140-41, 171; nn. 800, 802, 829, 834, 836, 838; fig. 85; pl. 64c.	II 14025, 14187	n. 1362.
74/ 104 a.o.	<b>380:</b> pp. 194, 201; n. 1248.	II 14197	<b>596:</b> pp. 222, 224; nn. 1351, 1377; pl. 153b.
74/ 1192	<b>155:</b> pp. 102, 110-11; n. 650.	II 16192	<b>331:</b> p. 190; n. 1248; pl. 95a.
74/ 1321	<b>33:</b> pp. 32, 34-35; fig. 13e.	II 20855, 20857	<b>720:</b> n. 464.
74/ 1410	n. 639.	II 26664 ( <i>skyphos?</i> )	n. 1245.
74/ 1669	<b>480:</b> p. 207; n. 1095.	s.n. ( <i>L-Cfr</i> )	n. 592.
74/ 1673 ( <i>open shape</i> )	n. 655.	s.n. ( <i>L-Cfr</i> )	<b>190:</b> p. 118; nn. 650, 706.
74/ 2779	<b>721:</b> n. 464.	s.n. ( <i>L-Cfr</i> )	n. 968.
74/ 4209, 4211	<b>101:</b> pp. 60, 67, 69, 245; nn. 424, 556; pl. 29d.	s.n. ( <i>B-Cfr</i> )	n. 633.
74/ 5220	<b>225:</b> pp. 136-37, 143, 171; nn. 464, 800; fig. 84b.	s.n. ( <i>L-Mfr</i> )	<b>722:</b> n. 464.
74/ 6262	n. 1021.	s.n. ( <i>L-Mfr</i> )	n. 1134.
74/ 9272	n. 640.	s.n. ( <i>L-Mfr</i> )	n. 1409.
74/ 9297	<b>713.</b>	GREIFSWALD, Universität	
74/10975	<b>361:</b> pp. 192, 200-1; nn. 640, 1248; pl. 101f.	200	n. 844.
74/11607	n. 1239.	203	n. 481.
74/11771 a.o.	n. 726.	208	n. 1175.
		219-220	n. 1362.
		228	<b>689.</b>
		229	n. 843.
		GROSSETO, Museo Archeologico e d' Arte della Maremma	
		3549	n. 297.
		s.n.	n. 639.
		HAMBURG, Museum für Kunstgewerbe	
		1917.224	n. 1503.

- 1917.226 n. 695.  
 1961.61 nn. 406, 667, 832.  
 1967.34 **411**: p. 204; n. 552; pl. 113d.  
 1989.81 **418**: p. 202; fig. 113; pl. 115a-b.
- , Odefey coll.  
*B-C* nn. 1235, 1379.
- HANNOVER, Kestner Museum  
 757 n. 1186.  
 758 **597**: p. 222; n. 1351; pl. 153c.  
 1972,1 **19**: pp. 17, 27-29; nn. 37, 114, 124, 127, 146, 175, 214; fig. 12c-d; pl. 8a-b, d.
- , Private  
*L-C* n. 158.
- HAVANA, Museo Nacional Palacio de Bellas Artes  
 110 n. 405.  
 112 nn. 780, 1378.  
 117 nn. 737, 1378.  
 148 n. 1362.  
 150 n. 1181.  
 Lagunillas ('*Tyrrh.*') n. 324.
- HEIDELBERG, Antikenmuseum der Universität  
 81.10 **504**: pp. 180, 187, 206, 208-9, 234, 240; nn. 449, 1191, 1282, 1435; pl. 123c-d.  
 91/1 **505**: pp. 179, 187, 206, 208, 240; nn. 421, 1280, 1435.  
 281 (SC) n. 1135.  
 S 5 (SC) nn. 397, 784.  
 S 6a-b **175**: pp. 12, 111-12, 116-19; n. 706; fig. 69.  
 S 10a-b n. 484.  
 S 11 nn. 329, 1504.  
 S 13 n. 478.  
 S 17 n. 816.  
 S 18 n. 816.  
 S 25 n. 689.  
 S 26 n. 1503.  
 S 28 **440**: p. 205.  
 S 29 **466**: pp. 206-7.  
 S 30 **441**: p. 205.  
 S 31 **472**: p. 206; n. 1208.  
 S 32 **737**.  
 S 34 n. 690.  
 S 35 n. 306.  
 S 36 (*skyphos*) n. 728.  
 S 37 (*skyphos*) n. 634.
- HELGOLAND, Kropatscheck coll.  
*B-Cfr* **149**: pp. 102, 107, 111; pl. 46b.  
*L-C* (LIO-type) nn. 107, 1130, 1469.
- HEPHAISTIA (Lemnos), Ancient Theatre  
*L-Cfr.* n. 1332.
- HIERISSOS, see AKANTHOS
- HIMERA, Excavations  
 H 68.667.13 nn. 844, 872.  
 H 70.129.1 n. 495.
- L-Cfr* **624**: pp. 220, 224-25; pl. 158e.  
*L-Mfr* n. 563.
- HOBART, University of Tasmania  
 GV 61 n. 248.
- HOUSTON, Private  
*L-C* **414**: pp. 192; n. 1304; pl. 114a.
- HUELVA, Excavations  
*B-Cfr.* nn. 1476, 1500.
- IASOS, Excavations  
*B-C* nn. 484, 729.
- ILLINOIS, Private  
*B-C* (arming-scene) n. 1501.
- IRAKLION, Archaeological Museum  
 217 (SC) n. 842.
- ISTANBUL, Archaeological Museum  
 3161 **642**: p. 223.  
 8496 n. 98.  
 8529 nn. 1357, 1379.  
 9332 (SC) n. 397.  
 9417 n. 694.  
 9453 n. 277.  
 A 6-3466 n. 844.  
 A 19-1476 nn. 406, 484.  
 A 22-2547 n. 405.
- ITALY, Private  
*B-C* (stag) n. 1379.
- , Website Carabinieri  
 63265/039 nn. 274, 495.  
 63265/083 n. 560.  
 63265/781 n. 1193.  
 63265/799 n. 1193.  
 63265/858 nn. 417, 495.
- IZMIR, Archaeological Museum  
 5654 n. 695.  
 13753 nn. 275, 495, 730.  
 O.S. 35 n. 1094.  
 O.S. 42 nn. 639, 1232.  
 O.S. 49 **448**: p. 205.
- JERUSALEM, Bible Land Museum  
 4773 **91**: pp. 53-54, 57, 59, 69, 240; figs. 32, 34e-f; pl. 27c.  
 91.71. 309 nn. 7, 1174, 1282.
- KARLSRUHE, Badisches Landesmuseum  
 65/43 **304**: pp. 181, 186, 192, 204, 257; n. 552; pl. 87a-b.  
 67/90 n. 33.  
 69/61 **239**: pp. 12, 149-50, 153-55, 158, 160-62, 168, 234, 243; nn. 107, 940, 945, 970, 981, 984-85, 988, 1123; pls. 69a-b, 70a.  
 B 2596 **16**: pp. 17, 27-29, 47; nn. 80, 107, 182, 1163; fig. 11; pls. 7a-b, 8c.  
 B 2597 nn. 726, 1378.  
 B 2598 (*skyphos*) n. 728.

KASSEL, Antikensammlung Museum

Schloss Wilhelmshöhe

- S 37 (*Cassel*) n. 48.  
 S 49d (*Cassel*) n. 48.  
 T 387 (*SC*) n. 294.  
 T 698 (*column*  
*-krater*) n. 719  
 T 704 n. 1175.  
 T 1081 n. 495.

KAVALA, Archaeological Museum

- L-Cfr* **439**: p. 205.  
*L-Cfr* **627**: pp. 222-23; n. 1350.  
*B-Cfr* n. 1024.  
*B-Cfr* n. 1174.  
*B-Cfr* n. 815.  
*B-Cfr* n. 780.  
*L-Cfr* n. 650.  
*L-Cfr* n. 1156.

KEPOI, Excavations

- B-Cfr* nn. 421, 1174.

KIEL, Antikensammlung

- B 505 n. 277.  
 B 529 (*SC*) n. 1158.  
 B 539 **4**: pp. 12, 17, 19, 21, 24, 26-27; nn. 107, 114, 130, 312, 378, 388, ; fig. 8a; pls. 2b-d, 3d.  
 B 786 nn. 96, 291, 495.

-, Private

- L-C* **85**: pp. 42, 46, 50-51, 58-59; nn. 107, 275, 297, 303, 343, 378, 1067, 1253; fig. 30a-b; pls. 23d, 24c-d.

KLAZOMENAI, Excavations

- 21 n. 1502.

KOS, Excavations

- AE 65 **370**: pp. 190, 196, 201; n. 183; pl. 103d.

KURASHIKI, Ninagawa Museum

- B-C* **231**: pp. 144-46, 246; nn. 857, 869, 878; fig. 87b.

LAON, Musée des Beaux Arts

- 37982 n. 519.  
 37990 n. 496.

LARNACA,

District Archaeological Museum

- 1423 n. 1174.  
 CS 2535.10 n. 1174.

-, Pierides Archaeological Museum

- s.n. (*L-C*) **594**: pp. 222-23; n. 1377; pl. 152c-d.  
 s.n. (*L-Cfr*) **644**: pp. 218, 223; n. 1377.  
*L-C* n. 919.  
*L-C* n. 1180.  
*L-C* nn. 690, 1181.

LAUSANNE, N. Embiricos coll.

- n-a* n. 829.

LEIDEN, Rijksmuseum van Oudheden

- I 1956/1,1 nn. 144, 496.  
 PC 47 (*hydria*) n. 132.  
 PC 49 (*n-a*) n. 353.  
 S-H 83a n. 780.

-, University, Archaeological Institute

- N 31 **725**.

LEIPZIG, Antikenmuseum der Universität

- T 51 **125**: pp. 96-100, 117, 247; nn. 118, 265, 575, 697, 1047, 1469; fig. 56; pl. 41a-b.  
 T 52 **464**: pp. 206-7.  
 T 433 **433**: pp. 181, 200, 204-6; nn. 1096, 1113; pl. 117b.  
 T 434 **144**: pp. 102, 109-11, 118.  
 T 446 **285**: p. 189; n. 146; pl. 81f.  
 T 459  
 T 3359  
*L-C* **130**: pp. 96-97, 100; n. 1034.  
*L-Cfr* **260**: pp. 170, 172; n. 1047.  
*L-Cfr* **499**: p. 207; nn. 1095, 1239.  
*L-Cfr* **491**: p. 207; n. 1095.  
*L-Cfr* **736**.

LENTINI, Excavations

- B-C* n. 588.

Once LEWES, Warren coll.

- L-C* **632**: p. 192.

LILLE, Musée des Beaux Arts

- 763 (*tripod-kothon*) nn. 323, 1017.

LIMASSOL, District Museum

- LM 871/14T. AM 344 **622**: pp. 220, 223, 225.

-, Kakoyiannis coll.

- L-C* (animal fight) n. 780.

LIPARI, Museo Archeologico Eoliano

- L-Cfr* **283**: pp. 188, 193; nn. 282, 1083, 1157, 1220, 1256; pl. 81d.

LISBON, Museu Nacional de Arqueologia

- DLB.004.18 (*SC*) n. 1135.

LONDON, British Museum

- 1851.5-7.2 n. 993.  
 1854.5-19.2 **274**: pp. 181, 183, 185.  
 1888.6-1.408 n. 495.  
 1888.6-1.428 **26**: pp. 31, 33-34.  
 1888.6-1.429 **22**: p. 31-34; n. 4; fig. 13a..  
 1888.6-1.430 **24**: pp. 31-34; n. 4; fig. 13c.  
 1888.6-1.431-32 **23**: pp. 31, 33-34; n. 4; fig. 13b.  
 1888.6-1.434 and  
 1948.8-15.9 **25**: pp. 31, 33-34; n. 4.  
 1889.4-18.1  
 (*proto-Cor. aryb.*) n. 72.  
 1891.8-6.84 **531**: pp. 204, 212, 217, 222-23, 226, 231; nn. 554, 1117, 1127, 1267, 1304, 1392; fig. 121; pl. 133c-d.  
 1893.7-12.12 nn. 621, 699.

1900.2-14.4	<b>8:</b> pp. 16-17, 26; pl. 4f.	B 414	n. 1398.
1906.12-15.2	n. 405.	B 415	<b>420:</b> p. 205.
1908.1-1.1 ( <i>eye-cup</i> )	n. 35.	B 416	<b>393:</b> p. 202-3; nn. 37, 276, 1078, 1210, 1254; pl. 107f.
1909.2-16.12	<b>94:</b> pp. 60, 64, 69; pl. 28b.	B 417	<b>3:</b> pp. 12, 16-21, 24, 26-27, 170, 230, 248; nn. 37, 265-66, 276, 448-49, 575, 1047, 1078, 1391; figs. 4, 6a-b; pls. 2a, 3c.
1914.3-17.6	n. 823.		
1919.6-20.2	<b>707:</b> p. 257.		
1920.6-13.1 ( <i>r-f. cup</i> )	p. 5.		
1948.8.15.13	<b>93:</b> pp. 60-61, 63, 69, 198; nn. 4, 142, 380, 1222; pl. 28a.	B 418	<b>106:</b> pp. 72-75, 77-78; nn. 4, 102, 120, 123, 235, 248; figs. 40, 41a, 42a-b; pls. 32a-b, 33a.
1948.10-15.1		B 419	<b>108:</b> pp. 72-75, 77, 234, 243, 247; nn. 2, 447, 933, 949, 1469; figs. 41c, 42c-d; pls. 32c-d, 33d.
( <i>column-krater</i> )	n. 324.	B 420	<b>503:</b> pp. 179, 207-9, 240; nn. 345, 1394, 1435; pl. 123b.
1951.5-7.4	n. 98.	B 421	<b>335:</b> pp. 112, 196-97, 201; nn. 37, 142, 276, 380, 1078, 1108, 1210, 1222, 1248; pl. 95e.
1958.12-17.1 ( <i>Cassel</i> )	n. 869.	B 422	nn. 341, 1067.
B 49 ( <i>n-a</i> )	n. 942.	B 423	<b>271:</b> pp. 181, 183, 185, 191, 210, 215; pl. 78f.
B 52 ( <i>olpe</i> )	nn. 380, 1222.	B 424	<b>95:</b> pp. 60-65, 67, 69-71, 169, 234, 248; nn. 175, 257, 377, 394a, 424, 1034, 1208, 1269, 1398-99, 1401; fig. 37a-b; pl. 28d-e.
B 131 ( <i>panath. amph.</i> )	n. 955.	B 425	<b>87:</b> pp. 23, 42, 53-58, 69, 240; nn. 107, 320, 422, 548, 550, 1212, 1469; figs. 33a, 34a-b; pls. 25c-e, 26a-b.
B 147 ( <i>amph. B</i> )	n. 538.	B 524 ( <i>oinochoe</i> )	n. 599.
B 148 ( <i>psykter</i> )	p. 149; nn. 907, 982.	B 600.32	<b>518:</b> pp. 211, 213, 216; n. 1360; pl. 128b.
B 151 ( <i>amph. B</i> )	n. 1010.	B 600.33	n. 1503.
B 152 ( <i>n-a</i> )	n. 155.	B 600.37	<b>508:</b> pp. 210-11; nn. 37, 276, 288, 1078, 1127; pl. 124d.
B 191 ( <i>n-a</i> )	pp. 152, 156; nn. 917, 951, 953.	B 601.7/601.10	nn. 123, 1503.
B 194 ( <i>amph. B</i> )	n. 538.	B 601.8	<b>750.</b>
B 295 ( <i>n-a.</i> )	n. 1015.	B 601.12	n. 1503.
B 372 ( <i>skyphos</i> )	n. 623.	B 601.15	nn. 846, 1021.
B 379 ( <i>SC</i> )	nn. 397, 503, 1017.	B 601.17	n. 123.
B 380 ( <i>SC</i> )	nn. 455, 509, 950.	B 601.36	<b>621:</b> pp. 220, 223; pl. 158c.
B 383 ( <i>SC</i> )	nn. 1135.	B 601.37	<b>222:</b> pp. 140, 143; n. 802; pl. 62e.
B 386	nn. 315, 1295, 1317, 1356.	part of E 4	<b>711:</b> n. 464.
B 387	nn. 483, 815.	- , Erskine coll.	
B 388	<b>690:</b> pp. 212, 228; pl. 170a.	<i>Lac. cup</i>	n. 332.
B 390	n. 484.	- , Leventis coll.	
B 394	n. 1379.	<i>B-C</i>	n. 405.
B 395	n. 1379.	- , Market,	
B 395 alien fr.	<b>705.</b>	- <i>Bonhams</i>	
B 397	n. 815.	1992.12.237	n. 843.
B 398	<b>109:</b> pp. 72-75, 77-78; nn. 235, 1034; fig. 41b; pl. 33e-f	1996.07.131	n. 303.
B 399	n. 484.	1996.12.306	n. 588.
B 400	<b>111:</b> pp. 72, 78, 80-82, 85-88, 167, 231, 234; nn. 460, 464, 681, 864, 1392; figs. 45, 46a, 48; pl. 35a-d.	1999.04.584	n. 1319.
B 401	<b>201:</b> pp. 112, 120, 124-25, 127, 129, 234; nn. 650, 673, 675, 1208, 1398; figs. 76a-b, 78f; pl. 58a-b.	1999.10.120	n. 588.
B 402	<b>179:</b> pp. 112-15, 118, 230, 234; nn. 650, 675, 1391; fig. 64; pl. 52b.	1999.10.121	n. 1319.
B 402,1	<b>203:</b> pp. 112, 120, 125, 127; nn. 650, 675, 741, 870, 1363.	2000.10.189	n. 1094.
B 403	<b>249:</b> pp. 165-66, 168, 234, 247; nn. 480, 659, 1029, 1469; fig. 96a; pl. 72a-c.	2002.10.223	n. 778.
B 404	<b>206:</b> pp. 122, 124-25, 127, 234; n. 673; pl. 59b.	2005.04.176	n. 1319.
B 405	nn. 560, 993.	2005.10.143	nn. 46, 1319.
B 406	n. 356.	2010.04.178	n. 650.
B 407	n. 1502.	- <i>Christie's</i>	
B 408	<b>664:</b> pp. 213, 225, 227; n. 1380; pl. 166b.	1965.02.180	n. 1319.
B 410	<b>346:</b> pp. 195, 198, 201, 203, 230, 246; nn. 874, 1389, 1391; fig. 109; pl. 98d-f.		
B 411	<b>317:</b> pp. 187, 193.		
B 412 ( <i>SC</i> )	p. 110.		
B 413	<b>146:</b> pp. 102, 104, 109, 111; pl. 46a.		



- 1965.02.181 n. 1175.  
 1977.07.136 n. 1175.  
 1978.06.319 (SC) n. 348.  
 1978.10.382 n. 546.  
 1978.11.155 n. 319.  
 1979.05.311 n. 648.  
 1980.07.60 **358**: pp. 193, 200; pl. 101c.  
 1981.05.276 n. 1175.  
 1982.07.249 nn. 37, 1134.  
 1983.12.327 **82**: pp. 42, 44, 48, 59, 246; n. 656; pl. 23a.  
 1984.07.227 nn. 37, 1134.  
 1984.12.139 n. 405.  
 1985.07.413 n. 1175.  
 1988.06.36 **100**: pp. 60-61, 63-64, 66-67, 69, 234; nn. 153, 424, 1204; pl. 30c-d.  
 1988.12.358(eye-cup) n. 1382a.  
 1989.12.230 n. 1379.  
 1990.12.237 nn. 777, 779.  
 1994.07.521 **121**: pp. 91-94, 235, 245-47; nn. 540, 564, 1261, 1469; figs. 52, 54b; pl. 39a-b.  
 1994.12.63 nn. 483, 516, 779.  
 1996.07.43 **395**: pp. 181, 198-99, 201-3, 210, 246; nn. 1116-18, 1250-51, 1310; pl. 108a-c.  
 1966.07.44 n. 993.  
 1996.07.45 **565**: pp. 202, 223; nn. 1186, 1265, 1303; pl. 145a.  
 1996.07.46a **405**: pp. 204, 219; pl. 111d.  
 1996.07.46b nn. 40, 1354.  
 1996.07.50 n. 277.  
 1996.07.51 nn. 277, 1052.  
 1996.07.52 n. 862.  
 1996.07.172 n. 588.  
 1999.04.148 (hydria) n. 571.  
 2001.04.284 n. 814.  
 2001.11.315 n. 588.  
 2004.04.453 nn. 1175, 1501.  
 2004.10.33 **554**: pp. 212, 222; nn. 1306, 1377; pl. 141c-d.  
 2004.10.35 **123**: pp. 90, 93-94, 247, 257; nn. 564, 1137, 1386, 1469; figs. 53b, 54d; pl. 40a-b.  
 2004.10.37 n. 1501.  
 2010.10.131 **592**: p. 223; nn. 1299, 1377; pl. 152a-b.  
 - Charles Ede Ltd.  
 1972.04.25 n. 1478.  
 1972.12.7 n. 1478.  
 1985.12.274 n. 1174.  
 1986.10.3 n. 1174.  
 1995.10.1 nn. 780, 1379.  
 1997.10.2 (mastoid) n. 1295.  
 1997.10.3 n. 844.  
 2001.4 (lek.) n. 573.  
 2004.03.224 **526**: pp. 212-13, 220; n. 556; pl. 131c-d.  
 -Folio Fine Arts Ltd.  
 1971.03.207 n. 277.  
 - Helios Gallery  
 September 2006 n. 1175.  
 September 2007 n. 1178.  
 - Sotheby's  
 1938.07.24 **208**: pp. 127, 166, 234; nn. 463-64, 739.  
 1964.02.99 nn. 107, 240, 298, 688, 993.  
 1967.11.125 nn. 480, 484.  
 1968.01.129 **613**: p. 219; n. 1117; pl. 156a-b.  
 1974.12.262 n. 1501.  
 1980.12.237 n. 495.  
 1981.07.244 (Botkin) n. 365.  
 1981.12.269 nn. 275, 573, 582.  
 1981.12.270 **11**: pp. 17, 22, 26-28, 38, 63; n. 1222; pl. 6a.  
 1981.12.335 n. 1362.  
 1981.12.374 n. 961.  
 1982.07.306 n. 587.  
 1982.05.408A n. 7.  
 1982.05.409 nn. 485, 639, 1232, 1501.  
 1982.07.317 (Botkin) p. 61; n. 365.  
 1982.12.216 nn. 338, 550, 1214.  
 1982.12.217 n. 146.  
 1982.12.249 n. 647.  
 1983.05.250 (hydria) n. 571.  
 1984.07.203 nn. 639, 1232, 1501.  
 1984.07.204 nn. 248, 496.  
 1984.07.212 n. 650.  
 1984.12.49 n. 1192.  
 1985.05.344 nn. 485, 639, 1232, 1501.  
 1985.05.346 n. 1398.  
 1985.05.375 n. 98.  
 1985.07.562 n. 587.  
 1986.07.389 nn. 699, 1501.  
 1986.12.527 **560**: pp. 192, 223; nn. 1183, 1304; pl. 143d.  
 1988.07.113 **154**: pp. 102, 104, 111; n. 650.  
 1989.12.87 n. 961.  
 1990.05.364 nn. 202, 563, 993, 1167.  
 1990.12.237 nn. 483, 516, 779.  
 1990.12.239 n. 1501.  
 1991.12.147 n. 650, 1501.  
 1992.07.347 nn. 277, 1052.  
 1992.12.517 n. 844.  
 1993.12.28 nn. 40, 655.  
 1993.12.29 **169**: pp. 111, 114, 118-19; fig. 70b; pl. 49d.  
 1993.12.32 **186**: p. 113; nn. 650, 680, 706; pl. 53d.  
 1994.07.285 n. 1378.  
 1994.12.121 nn. 650, 1501.  
 1994.12.226 n. 1319.  
 1994.12.261 n. 690.  
 1996.07.108 **525**: p. 220; nn. 973, 1027, 1377; pl. 131a.  
 1996.07.145 n. 1283.  
 1997.06.304 (hydria) n. 571.  
 -, University College  
 N 11 n. 40.  
 -, Victoria & Albert Museum  
 C 453-1918 **615**: pl. 157c.  
 LOS ANGELES, Bizoumis collection  
 B-C (lions) n. 588.  
 B-C **123**: pp. 90, 93-94, 247, 257; nn. 564, 1137, 1386, 1469; figs. 53b, 54d; pl. 40a-b.  
 L-C **589**: pp. 202, 214, 217; nn. 1310, 1377; pl. 151c.

- , Dechter collection  
*L-C* **319**: pp. 186, 193; n. 1203; pl. 91c-d.
- , Oldknow collection  
*L-C* **103**: pp. 60-61, 64, 69; nn. 424, 1159; pl. 31b-c.
- LUGANO, Market, *Atelier Amphora*  
 February 1993 n. 248.  
*L-C* (sphinx) n. 587.
- LUZERN, Market,  
 - *Ars Antiqua*  
 1967.12.64 nn. 1174, 1379.  
 - *Galerie Fischer*  
 1941.05.59 **520**: pp. 212-13, 216, 222; pl. 128c.
- MADISON, Univ. of Wisconsin, Chazen Museum of Art  
 1981.34 nn. 483, 1501.
- MADRID, G. Moreno coll.  
*B-C* **217**: pp. 138, 143; n. 802; pl. 61c-d.
- , Museo Arqueológico Nacional  
 10943 nn. 37, 1257.  
 10947 **34**: pp. 10, 33, 35-40, 132, 134, 166, 243, 247-48, 257; nn. 4, 37, 102, 119, 387, 933, 1242, 1400, 1469; figs. 15, 18, 19a-b; pl. 10a-c.  
 1969/61/1 **1**: pp. 10, 12-14, 16-18, 20-21, 23-28, 30, 32, 65, 68, 108, 112, 115, 149, 231, 234-35, 245-46, 250-51; nn. 107, 197, 448, 650, 933, 1391; fig. 3; pls. 1a-b, 3a.  
 1999/99/70 **557**: pp. 202, 222; nn. 306, 1310, 1377; pl. 142e-f.
- MAINZ, Universität  
 88 (*Type A cup*) p. 135.
- MALIBU, J. Paul Getty Museum  
 76.AE. 48 (*lek.*) nn. 572, 599, 795, 1284.  
 76.AE. 53.1 **69**: pp. 42-43; fig. 21; pl. 20a-b.  
 76.AE. 90 **338**: pp. 196-97; nn. 282, 1083, 1157, 1256; pls. 96a-b, 97a.  
 76.AE.101. 8 n. 495.  
 76.AE.101.10 **638**: p. 192; pl. 161a.  
 76.AE.101.11 **479**: p. 207; nn. 1095, 1186; pl. 122f.  
 76.AE.101.15 **442**: p. 205; pl. 118c.  
 77.AE.50 n. 1501.  
 77.AE.51 n. 812.  
 79.AE.197 **224**: pp. 66, 70, 136-37, 140, 143, 148, 171; nn. 406, 464, 556, 827, 829; fig. 84a; pl. 64a-b.  
 80.AE. 99.2A, C n. 639.  
 80.AE. 99.2B nn. 639, 869, 1232.  
 80.AE. 99.3 **316**: p. 193; pl. 91a-b.  
 80.AE.101 (*amph.*) n. 530.  
 81.AE.100 nn. 107, 338, 548-50, 650, 1212-14.  
 81.AE.114.9 n. 712.  
 81.AE.201. 4 n. 483.  
 81.AE.201.18 n. 1501.  
 81.AE.202. 2 **476**: p. 207; n. 1095; pl. 122e.  
 81.AE.202. 4 **558**: p. 222; n. 306; pl. 142d.  
 81.AE.202. 4B **649**: p. 218; pl. 161h.
- 81.AE.202. 5 n. 1181.  
 81.AE.202.14 n. 1181.  
 81.AE.202.16A-B n. 1339.  
 81.AE.202.18 n. 345.  
 82.AE.40.52 **70**: pl. 20d.  
 82.AE.40.69 n. 1257.  
 83.AE.362/84.AE.8/  
 85.AE.385 (*r.f. cup*) n. 837.  
 86.AE. 53 (*n-a*) n. 518.  
 86.AE.156.1-2 (*SC*) n. 1301.  
 86.AE.157 **237**: pp. 85, 149-50, 153-55, 158, 160, 162, 243; nn. 37, 107, 483, 984, 988, 1082; fig. 91a-b; pls. 67c-d, 68d.  
 86.AE.158 **38**: pp. 12, 35-38, 40, 164; nn. 37, 338; fig. 17a; pls. 11c-d, 12a.  
 86.AE.159 **511**: pp. 210, 257; n. 356; pl. 125c-d.  
 86.AE.160 n. 589.  
 86.AE.161 n. 780.  
 86.AE.163 n. 31.  
 86.AE.166 n. 621.  
 86.AE.168.1-2 n. 319.  
 96.AE.91 n. 689.
- MANCHESTER, City Art Galleries  
 1885.21 Aa 17 n. 1286.
- , University  
 1949-66 n. 277.  
 III H 45 nn. 31, 993.  
 III H 51 **506**: pp. 209, 257; nn. 1139, 1173-74; pl. 124a-b.  
 III H 59 (*SC*) n. 1135.
- MANNHEIM, Reiss-Engelhorn-Museen  
 Cg 350 **417**: n. 542; pl. 114d.
- MARATHON, Archaeological Museum  
 K 1655 (*lek.*) n. 632.
- MARION, Excavations  
 Lost *B-C* n. 154.
- MARSEILLE, Excavations  
 MCR 11-193  
 (*GC Type A*) nn. 105, 161.  
 MCR 11-259 **489**: p. 207; n. 1095.  
*L-Cfr* n. 345.  
*L-Mfr* n. 6.
- , Musée Borély  
 7018 n. 811.  
 VIII.14 n. 516.  
 XII.21 **740**.
- MATERA, Museo Archeologico Naz. D. Ridola  
 12307 n. 46.  
 166066 **562**: pp. 192, 213, 223-24; nn. 552, 1272, 1370; pl. 144a-c.
- MELBOURNE, National Gallery of Victoria  
 D 118/1969 **197**: pp. 112, 119-20; nn. 650, 659, 675, 701, 712, 965; pl. 56b.  
 D 393/1980 **163**: pp. 102, 104, 111, 226, 246; nn. 613, 617.

MENDÈ, Excavations <i>B-C</i> n. 800.	2104 ( <i>topband</i> ) 2121 ( <i>SC</i> ) 2125	nn. 659, 903. n. 421. <b>119</b> : pp. 90-91, 94, 235, 247; nn. 540, 1469; figs. 51, 54a; pl. 38c.
METAIRIE, Mr. and Mrs. E.L. Diefenthal coll. <i>B-C</i> <b>593</b> : pp. 222, 226; n. 1377; pl. 153a.	2126	<b>461</b> : pp. 206-7, 246; n. 1469; pl. 121b.
MILAN, Market, <i>Finarte</i> 1963.03.64 nn. 495, 730.	2127	<b>462</b> : pp. 206-7, 247; nn. 235, 546; fig. 115.
-, Museo Archeologico Civico	2129	n. 1500.
11063 <b>92</b> : pp. 42, 53-54, 57-58, 69, 240; nn. 338, 422; pl. 27d.	2131	n.345.
11066 nn. 107, 294.	2132	<b>391</b> : pp. 202, 205; nn. 37, 276, 345, 1080, 1210, 1254; pl. 107d.
11069 n. 1379.	2133	<b>15</b> : pp. 17, 22, 27-29, 38, 63, 235, 246-47; nn. 80, 144, 802, 1469; fig. 12b; pl. 6d.
15294 n. 277.	2134	<b>272</b> : pp. 181, 183-85, 198, 246-48; nn. 1119, 1469; figs. 103, 104a; pl. 78g.
A.0.9.128 n. 650.	2135	<b>289</b> : pp. 187, 189, 193, 203, 247-48; nn. 345, 1149, 1469; pl. 82d.
A.0.9.263 n. 248.	2139	nn. 40, 1051, 1108, 1324.
A.0.9.1836 n. 993.	2142	n. 356.
-, Sforzesco coll. <i>Botkin</i> p. 61; n. 365.	2143	nn. 37, 496.
MILETUS, Excavations	2144	nn. 496, 667, 1158, 1500.
Z 05.42.121 <b>166</b> : pp. 102, 110-11.	2145	n. 496.
Z 05.42.123 <b>167</b> : pp. 102, 110-11.	2146	n. 405.
Z 93.22 <b>497</b> : p. 207; n. 1095.	2147	nn. 37, 496.
Z 93.27.40 <b>498</b> : p. 207; n. 1095.	2148	nn. 932, 993.
<i>L-Cfr</i> (bull) n. 306.	2149	<b>363</b> : pp. 193, 200-1, 257; n. 640.
MISSISSIPPI, University Museums	2150	<b>298</b> : pp. 192-93; pl. 85a.
1977.3. 70 ( <i>skyphos</i> ) n. 690.	2151	nn. 356, 589.
1977.3.241 <b>53</b> : p. 45; nn. 107, 275, 299; pl. 14b-d.	2155	<b>135</b> : pp. 102-4, 109, 111, 246-47; n. 1469; pl. 44a.
LA MONÉDIÈRE, Excavations	2156	n. 1180.
5 and 211 ( <i>skyphos</i> ?) n. 1245.	2157	<b>682</b> : p. 228; pl. 168e-f.
MONTAGNOLA, Purrmann coll. <i>n-a</i> n. 445.	2158	<b>564</b> : pp. 192, 202, 213, 223-24; nn. 552, 1272; pl. 144d-e.
MONTPELLIER, Société Archéologique	2159	n. 968.
145/SA 177 n. 405.	2160	<b>568</b> : p. 224; n. 1498; pl. 145d-e.
147/SA 183 nn. 1050, 1324.	2161	<b>648</b> : p. 218; n. 1305; pl. 161g.
MONTREAL, Museum of Fine Arts	2162	<b>539</b> : pp. 212, 218, 224; nn. 1305, 1319; pl. 135d.
1950.51 Cb3 nn. 405, 484.	2163	<b>151</b> : pp. 102, 104, 109-10, 246-47, 257; nn. 650, 1469; fig. 63c; pl. 47a.
59.Cb.2 ( <i>SC</i> ) n. 347.	2164	<b>152</b> : pp. 102, 104, 110-11; n. 650.
MORGANTINA, Museo Archeologico	2165	<b>171</b> : p. 111-14, 118-19, 121, 127, 234, 247; nn. 257, 650, 657, 675, 1398, 1469; fig. 70c.
68-I ( <i>SC</i> ) n. 287.	2166	nn. 671, 1500.
MOSCOW, Pushkin Museum	2167	n. 648.
II 1 b 72 nn. 1154-55.	2168	nn. 40, 356.
II 1 b 367 <b>275</b> : pp. 183, 185-86, 190, 193, 257; nn. 1140, 1145.	2170	n. 40.
M 61 no. 1322 n. 726.	2171	nn. 107, 560.
M- 626 n. 699.	2172	nn. 346, 484, 546, 1398.
MÜNSTER, Westfälische Wilhelms-Universität	2183	n. 277.
L 174 n. 1020.	2186	n. 927.
MUNICH, Antikensammlung	2187	<b>76</b> : pp. 42, 57.
1383 ( <i>amph. B</i> ) n. 838.	2188	n. 98.
1443 ( <i>amph. B</i> ) n. 506.	2189	nn. 869, 1232.
1468 ( <i>n-a</i> ) n. 141.	2190	nn. 780, 1379.
1470 ( <i>n-a</i> ) n. 384.	2193	n. 1378.
2044 ( <i>Type A cup</i> ) p. 89.	2197	n. 158.
	2199	n. 1500.
	2206	n. 1500.
	2212	n. 1500.

- 2215 **683**: n. 1379.  
 2216 n. 1500.  
 2217 n. 1362.  
 2221 n. 1021.  
 2223 n. 86a.  
 2226 n. 811.  
 2227 n. 1500.  
 2229 n. 573.  
 2232 **165**: pp. 102-4, 110-11, 226, 246, 257.  
 2238 nn. 405, 495, 994.  
 2239 n. 484.  
 2240 p. 61; nn. 127, 376, 495, 623.  
 2242 nn. 405, 846.  
 2243 **110**: pp. 3, 61, 70, 72, 76-81, 87-88, 131, 167, 169, 171, 188, 233-34, 238, 240; nn. 118, 459, 575, 681, 978, 1047, 1397, 1424, 1427; figs. 43-44; pl. 34a-b.
- 2301 (*bilingual amph.*) n. 35.  
 7414 nn. 86a, 869.  
 8450 n. 588.  
 8762 (*r-f. pelike*) p. 6; n. 35.  
 8763 (*amph. B*) nn. 380, 1222.  
 8954 (or 8966, *SC*) n. 412.  
 9407 n. 303.  
 9408 nn. 275, 563.  
 9409 n. 248.  
 9410 **708**.  
 9411 nn. 343, 1067.  
 9412 nn. 37, 107, 248, 1193.  
 9413 **383**.  
 9414 **366**: pp. 190, 196, 204; n. 1207; pl. 103a.  
 9415 **359**: pp. 193, 196, 200-1.  
 9416 **350**: n. 1123; pl. 99f.  
 9417 **502**: pp. 179, 207; n. 1095.  
 9418 **147**: pp. 102, 109, 111.  
 9419 nn. 158, 589.  
 9420 nn. 275, 1159.  
 9423 n. 294.  
 9424 n. 287.  
 9425 nn. 287, 1257.  
 9433 **728**: p. 257.  
 9434 **397**: pp. 204, 248; nn. 1117, 1267, 1304; pl. 108e.  
 9435 **157**: pp. 102, 104, 106, 111, 226, 246-47; n. 1469.  
 9436 nn. 495, 499, 1503.  
 9437 n. 405.  
 9439 n. 869.  
 9442 n. 1174.  
 9443 nn. 778, 780, 866, 1503.  
 9452 n. 1362.  
 9453 nn. 1027, 1379.  
 J. 107 (*n-a.*) n. 325.  
 M 1040 n. 277.  
 M 1094 **407**: pp. 204-5; nn. 183, 1266; pl. 111e.  
 M 1096 nn. 277, 968.  
 SL 462 **327**: pp. 185, 190, 201, 247-48; nn. 421, 1140, 1469; pl. 94a-b.  
 s.n. (*L-Cfr*) **368**: p. 190; n. 183.
- , Market,
- *Gorny & Mosch*  
 2001.10.3044 n. 1283.  
 2007.06.378 **617**: nn. 1117, 1377; pl. 157a-b.  
 - *Hermes*  
 1983 n. 648.  
 - *Lindner Galerie*  
 Liste 1.68 **522**: p. 215; pl. 129c-d.  
 1970.70 (*lek.*) n. 734.  
 - *Galerie Müller-Feldmann*  
*B-C* (chariot-race) n. 1379.  
*B-C* (thiasos) n. 1501.
- MYLAKE, Excavations  
 PA 6b1-41/69/70 **270**: pp. 183-84; n. 37; pl. 78e.
- MYTILENE, Excavations  
*B-Cfr.* **494**: p. 207; n. 1095.
- NAPLES, Once Bourguignon coll.  
*L-C* (outline head) n. 650.
- , Museo Archeologico Nazionale  
 81122 nn. 1380, 1398.  
 81123 n. 1270.  
 81133 n. 688.  
 81134 **460**: pp. 206-7; pl. 121a.  
 81135 n. 480.  
 81136 **339**: pp. 176, 197, 201; nn. 282, 1083, 1157, 1256; pls. 96c, 97b.  
 81144 **431**: pp. 201, 205; pl. 116c-d.  
 81145 n. 1183.  
 81176 (*hydria*) p. 87; n. 487.  
 62227 n. 1138.  
 64518 n. 1175.  
 132642 (*lekanis lid*) n. 455.  
 RC 114 **80**: pp. 42-44, 48-49, 57, 59, 246-47; nn. 268, 523, 656, 1469; figs. 23, 26; pl. 22a-b.  
 Stg. 172 (*proto-A*) nn. 351, 886, 888, 966.  
 Stg. 200 **656**: p. 222; nn. 315, 1317, 1377; pl. 163a, c.  
 Stg. 203 **577**: pp. 214, 220; n. 1381.  
 Stg. 271 **322**: p. 193; pl. 92c.
- , Museo Filangieri  
 1722 **277**: pp. 185, 257; nn. 1140, 1145; pl. 79c-d.  
 1726 n. 40.
- NAUCRATIS, Excavations  
*B-Cfr* n. 154.  
*B-Cfr* n. 806.  
*L-Cfr* n. 780.
- NAUPLION, Archaeological Museum  
 537 n. 1175.
- NAXOS, Archaeological Museum  
 AE 1980/139 **749**: nn. 1186, 1231.  
 B 5533a-f **32**: pp. 31-34; nn. 126, 194, 1400; pl. 9e-f.  
 B 6588 n. 811.
- NEWCASTLE, University

- 200 **613**: p. 219; n. 1117; pl. 156a-b.
- NETHERLANDS, Private  
SC n. 350.
- NEWARK, The Newark Museum  
50.279 nn. 1051, 1324.
- NEW HAVEN, Yale University Art Museum  
1988.80.48 **659**: pp. 214, 216, 225, 227, 246; pl. 164c-d.
- NEW JERSEY, Private  
L-C **258**: pp. 170-72; nn. 118, 265, 575, 1034, 1046, 1323; fig. 98b; pl. 75a-b.
- NEW YORK, Daniel Abraham coll.  
B-C nn. 405, 495, 498, 823, 994.
- , G. Callimanopoulos coll.  
L-C **302**: pp. 186, 192; pl. 86a-b.
- , Cooper-Hewitt Museum  
SC n. 845.
- , Love coll.  
BF 5 n. 484.
- , Market,  
- *Antiquarium Ltd.*  
ANT 1711 **528**: pp. 213, 221-22, 245; nn. 1127, 1223, 1351, 1377; pl. 132a-b.  
1992-24 n. 1501.  
- *Atlantis Ltd.*  
1988.44 **581**: p. 219; n. 1377; pl. 148c-d.  
- *Christie's*  
1994.12.105 (*olpe*) n. 573.  
1997.12.103 n. 728.  
1998.06.119 nn. 1174, 1319.  
1998.12.80 (*lek.*) n. 947.  
1999.06.10 (*amph.*) n. 573.  
2000.06.63 n. 1232.  
2000.06.64 n. 824.  
2000.06.66 nn. 812, 1501.  
2000.12.430 n. 814.  
2002.12.18 nn. 338, 496, 550, 1501.  
2004.06.24 **360**: p. 200; n. 640; pl. 101d-e.  
2004.06.306 n. 496.  
2005.06.79 n. 1501.  
2005.12.218 **629**: pp. 192, 214, 222; nn. 1350, 1377; pl. 159d-f.  
2006.06.95 **83**: pp. 42, 44, 48-49, 57, 59, 246; fig. 27b-c; pl. 23b.  
2006.06.97 n. 405.  
2006.12.78 n. 639.  
2008.12.80 n. 817.  
2009.12.92 nn. 5, 1501.  
2010.06.74 n. 1478.  
- *André Emmerich Gallery*  
1964.12 nn. 98, 563.  
1975/76.8 (*cup-skyphos*) nn. 464, 739.  
- *Hixenbaugh Ancient Art*  
2009 (no. 3889, fake) n. 1362.  
- *Myers/Adams*  
1974.10.104 n. 1478.  
- *NFA*  
1991.12.71 nn. 298, 405.  
1991.12.72 n. 1362.  
1991.12.73 nn. 485, 639, 1232, 1501.  
- *Phoenix Ancient Art S.A.*  
2010.20 **347**: pp. 194, 196, 199, 203, 210, 257; nn. 542, 869, 1116, 1123, 1263; fig. 110; pl. 99a-c.  
- *Royal-Athena Galleries*  
1985.54 nn. 1174, 1501.  
1985.59 n. 699.  
1988.69 (HAY 03) n. 1501.  
1992.08.s.n. n. 146.  
1994.44 n. 1501.  
1995 (HFD 06) n. 1501.  
1998 (SAB07) **675**: pp. 219, 225, 227; nn. 1239, 1268; pl. 168b.  
2000.188 **242**: pp. 149, 153-55, 157, 161-62, 243, 251, 256; nn. 496, 896, 988, 1123, 1313; pl. 70c.  
2001.189 nn. 211, 1156.  
2001.190 n. 1232.  
2002.73 nn. 1094.  
2002.74 n. 814.  
2002.77 nn. 485, 639, 1232, 1501.  
2003.92 nn. 348, 1067.  
2007.117 nn. 40, 780.  
2007.120 n. 1362.  
2007.124 nn. 495, 654, 1013, 1130, 1453.  
- *Sotheby's*  
1967.01.205 **131**: pp. 96-98, 100; nn. 118, 1047; figs. 57a-b, 58b; pl. 42d.  
1970.04.244 **694**.  
1970.04.247 n. 1094.  
1985.11.34 **605**: p. 219; nn. 1238, 1303; pl. 155a.  
1987.05.134  
(*skyphos*) n. 1298.  
1987.11.424A n. 345.  
1989.06.148 **388**: pp. 181, 200, 204-5, 241; nn. 1096, 1242; pl. 106b.  
1989.06.152 n. 633.  
1989.11.53 n. 405.  
1993.06.97 n. 1134.  
1993.12.31 nn. 779, 1501.  
1993.12.289 nn. 485, 639, 1232, 1501.  
1994.12.57 n. 1501.  
1995.06.72 nn. 483, 1245.  
1995.06.73 n. 1270.  
1995.06.74  
(*topband*) n. 592.  
1995.12.66 n. 633.  
1995.12.68 n. 587.  
1996.06.61 n. 1501.  
1996.12.51 nn. 40, 158, 655.  
1996.12.52 n. 158.  
1997.12.100 nn. 107, 1093.  
1998.12.76 n. 728.  
1998.12.80 nn. 650, 1501.  
1998.12.82 **589**: pp. 202, 214, 217; nn. 1310, 1377; pl. 151c.  
1998.12.83 **369**: pp. 5, 190; n. 183; fig. 1; pl. 103c.  
1998.12.98 (*lek.*) n. 732.  
1999.06.144 (*lek.*) n. 572.  
1999.06.147 n. 814.  
1999.12.89 **542**: p. 223; n. 1377; pl. 136c-d.

- 2001.06.41 nn. 485, 639, 1232, 1501.  
 2001.06.43 **527**: p. 220, 224; nn. 555, 1377; pl. 131b.  
 2001.12.275 n. 869.  
 2002.12.34 nn. 158, 421, 1283.  
 2004.06.17 **424**: p. 205; n. 31; pl. 116a.  
 2006.12.28 n. 1478.
- , Metropolitan Museum  
 03.24.31 **243**: pp. 150, 153, 162-63, 234, 247; nn. 923, 981, 1469; fig. 94; pl. 70d-e.  
 06.1021.64 (*oinochoe*) n. 137.  
 06.1021.153 n. 277.  
 06.1021.155 **66**: pp. 42-43, 48-49, 57, 235, 257; fig. 24; pl. 20c.  
 06.1021.157 n. 1174.  
 12.234.1 nn. 90, 107, 1450.  
 12.234.3 (*SC*) n. 859.  
 17.230.5 **232**: pp. 139, 143-44, 147-48, 219, 246; nn. 416, 855, 857, 868, 879; pls. 65d, 66a-b.  
 18.74.2 **392**: pp. 202, 205; nn. 37, 276, 344, 1078, 1210, 1221, 1254; pl. 107e.  
 20.251 **510**: p. 210; nn. 405, 1234; pl. 125a-b.  
 25.78.4 **238**: pp. 108, 112, 129, 149-50, 153-54, 156-58, 160-62, 165, 241; nn. 107, 455, 485, 701, 896, 984, 988; fig. 92a-b; pl. 68a-b, e.  
 25.78.86 n. 1190.  
 26.49 (*aryballos*) nn. 77, 1230.  
 27.122.27 nn. 130, 1500.  
 27.122.30 **305-6**: pp. 191, 193; nn. 552, 1176, 1241; pl. 87c-d.  
 29.131.6 **199**: pp. 118, 120-22, 124, 127, 226, 231, 247-48; nn. 2, 604, 657, 1392; figs. 73-74; pl. 57a-b.  
 31.11.10 (*lek.*) n. 784.  
 31.11.11 (*krater*) p. 163; nn. 873, 982.  
 41.162.72 n. 277.  
 41.162.143 (*amph. B*) n. 962.  
 47.11.5 (*amph. B*) n. 569.  
 51.11.11 n. 279.  
 51.125.10 **177**: pp. 112-13, 114, 119; nn. 650, 706; pl. 52a.  
 55.11.13 **286**: pp. 180, 189, 193, 199; n. 1106; fig. 107; pl. 82a.  
 56.11.1 (*lek.*) n. 784.  
 56.171.34 **362**: pp. 193, 200-1; n. 640; pl. 102a-b.  
 61.11.2 **265**: pp. 12, 173-78, 186, 230, 246-48; nn. 37, 276, 336, 341-42, 1072, 1391, 1469; figs. 99, 101; pl. 76b, d.  
 64.11.13 (*n-a*) pp. 61, 67; nn. 365, 390.  
 74.51.1371 **549**: pp. 222-24; n. 1377; pl. 139d-e.  
 98.8.16 **396**: pp. 201, 204-5, 222; nn. 1117, 1127, 1267, 1304; pl. 108d, 109c-d.  
 1984.313.1 **219**: p. 143; n. 802; pl. 62c.  
 1986.99.6 **220**: pp. 143, 248; nn. 485, 802; pl. 62d.  
 1987.11.3 nn. 417, 495.  
 L 1982.102 **345**: pp. 112, 198; nn. 1093, 1449; pl. 98b-c.  
 L 2006.10 (*r-f. krater*) n. 1431.
- , Private  
*Botkin* p. 61; nn. 365, 386, 388.  
*Hydria* n. 863.
- , C. Bolles Rogers  
*L-C* n. 279.
- , Michael and Judy Steinhardt coll.  
 A 1998.05 **292**: pp. 12, 180, 186-87, 189-90, 193-94, 230, 244-45, 257; nn. 154, 202, 1165, 1203, 1237, 1389, 1391; fig. 105; pl. 83a-b.
- , N. Zoullas coll.  
*B-C* (chariot-race) nn. 728, 1379.  
*B-C* (stag, panthers) n. 1398.  
*L-C* **348**: p. 199; n. 1123; pl. 99d.  
*L-C* **318**.  
*L-C* (siren in tondo) n. 343.  
*L-C* (siren in tondo) nn. 37, 345.
- NICOSIA, Archaeological Museum  
 1997/IV-30/1 n. 145.  
 C 438 **410**: pp. 193, 205; n. 591; pl. 113a-b.  
 C 440 (*amph. B*) n. 1363.  
 C 616 **599**: p. 222; n. 1377.  
 C 645 n. 45.  
 C 649 **670**: p. 227; n. 1360.  
 C 661 nn. 690, 1477.  
 C 667 nn. 690, 1477.  
 C 668 **698**: p. 228; n. 1190; pl. 170d.  
 C 675 n. 45.  
 C 680 nn. 45, 1181.  
 C 1015 n. 1190.  
 C 1017 **669**: pp. 227; n. 1360; pl. 167c.  
 C 1038 n. 969.  
 C 1063 nn. 92, 560, 1181.  
 C 1064 **598**: pp. 222, 223; n. 1351.  
 C 1066 n. 1181.  
 C 1068 **641**: p. 223.  
 C 1069 nn. 690, 1477.
- , Kyriakidon coll.  
*L-C* **697**: p. 228; n. 1190.
- NIR DAVID, Museum of Regional and Mediterranean Archaeology  
*B-C* (siren, swans) n. 1175.
- NORTHAMPTON (Mass.), Smith College  
 2004:20-22 **58**: pp. 44, 48, 59; nn. 107, 560, 656; pl. 17c-d.
- Once NORTHAMPTON, Castle Ashby  
*L-Mfr* **213**: pp. 130-31; n. 759.
- OBERLIN, Allen Memorial Art Museum  
 67.61 (*r-f. cup*) n. 35.
- ODESSA, Museum of Numismatics  
*B-C* n. 695.
- OLBIA, Excavations  
*B-Cfr* **532**: pp. 204, 222-23; nn. 554, 1117, 1127, 1304; pl. 134a.

- B-C* n. 484.  
*B-C* n. 636.  
*L-C* n. 961.
- OLYMPIA, Zeus Temple  
 K 2108 (*Lac. DC*) n. 58.  
 K 10886a-e **244**: pp. 150, 163; nn. 495, 1446, 1489-90; pl. 71a.  
 K 11094a-b (*skyphos*?) n. 1245.
- ORVIETO, Museo Civico  
*L-C* **311**: pp. 193, 204, 257; nn. 421, 591; pl. 89c.  
*L-C* **490**: p. 207; n. 1095.  
*L-Cfr* **60**: pp. 47, 57.  
*L-Cfr* **61**: p. 57; n. 275.
- , Museo Claudio Faina  
 148 **52**: pp. 47, 57-58; pl. 14a.  
 291 **181**: pp. 112, 115, 118, 234; n. 650.  
 311 n. 1500.  
 312 n. 1487.  
 472 n. 560.  
 722 **540**: pp. 212, 222, 224, 257; pl. 136a-b.  
 723 (*lek.*) p. 223.  
 724 (*lek.*) p. 223.  
 1035 **544**: pp. 218, 224; pl. 137c-d.  
 2567 n. 1139.  
 2616 **63**: p. 57.  
 2618 **64**: pp. 42, 57.  
 2620 nn. 342, 1085.  
 2807/3436/3438 **78**: n. 57.  
 2816/3437 **65**: p. 57.  
 2980 **349**: pp. 199; pl. 99e.  
 3215 n. 154.
- OTTAWA, University Museum of Classical Antiquities  
 1877 n. 1319.
- OXFORD, Ashmolean Museum  
 1884.706 n. 356.  
 1912.37 nn. 474, 560.  
 1912.40 (*Cassel or B-C*) n. 654.  
 1929.19 (*oinochoe*) n. 828.  
 1929.498 **44**: pp. 35-37, 39-40; figs. 16, 17b, 19c-d; pl. 12d.  
 1934.333 (*plate*) n. 936.  
 1935.192 (*Lac. DC*) n. 58.  
 1947.261 n. 623.  
 1947.316c **655**: pl. 162e.  
 1953. 6-7 nn. 405, 484.  
 1953. 11 **371**: pl. 104a.  
 1953. 12.2 **450**: p. 205.  
 1964. 621 **325**: pp. 185, 190, 257; nn. 542, 1140; pl. 93a-b.  
 1965. 120 pp. 11-12; nn. 66, 453, 1448, 1450, 1467.  
 1966. 768 **246**: pp. 150-51, 164, 234; pl. 71d-e.  
 1966. 941 n. 851.  
 1966. 942 **353**: p. 194; pl. 100d.  
 1966.1003 **115**: pp. 72, 78, 82, 87-88; nn. 441, 464; fig. 46b.
1972. 162 **230**: pp. 143-46, 148; nn. 514, 778, 780, 855, 857, 863, 878, 1128; fig. 87a; pl. 65c.  
 G 137.22 n. 1174.  
 G 137.23 nn. 338, 550.  
 G 137.31 n. 650.  
 G 137.33 n. 356.  
 G 137.34 n. 356.  
 G 137.35 **356**: pp. 199, 201, 211; n. 356; pl. 101a.  
 G 137.36 n. 356.  
 G 137.40 **300**: pp. 192-93, 211; pl. 85c.  
 G 244 **137**: pp. 29, 102-4, 106, 110-11, 226, 231, 246-47; nn. 624, 1392, 1469; figs. 59, 63b; pl. 44c.  
 G 1000 n. 993.  
 G 1004 **514**: n. 270; pl. 126c-d.  
 G 1006 n. 1180.
- PADOVA, Museo Civico Archeologico  
 M.C.A. 1831-C n. 844.
- PAESTUM, Excavations  
 P 84.P 209 n. 636.
- , Museo Nazionale  
*B-Cfr.* (*symplegma*) n. 639.
- PALAZZOLO, Museo Archeologico  
 2574 (*komast cup*) nn. 133, 482.
- PALERMO, Banco di Sicilia  
 677 nn. 144, 495, 498.
- , Collisani coll.  
 N 42 n. 843.
- , Museo Archeologico A. Salinas  
 N.I. 1843 n. 356.  
 N.I. 2877 nn. 37, 496, 1054.  
 N.I. 2877/2 (*SC*) n. 182.  
 N.I. 32899 n. 1500.  
*L-C* n. 240.  
*L-C* n. 967.
- PALINURO, Excavations  
 IX.16 n. 726.  
 XXV.11 n. 1379.  
 XXV.12 nn. 338, 550.  
 XXVII.10 n. 1500.
- PALO ALTO, Stanford University, Cantor Arts Center  
 6942 n. 726.
- PAPHOS, Archaeological Museum  
 471 **626**: pp. 222-23; nn. 1350, 1377; pl. 159a.  
 472 **645**: p. 218; pl. 161f.
- PARIS, Bibliothèque Nationale, Cabinet des Médailles  
 5007 n. 303.  
 5008/Cab 317 **326**: pp. 185, 190, 194-95, 200, 209, 231, 248; nn. 421, 1140, 1237, 1392; fig. 108; pl. 93c-d.  
 5028 n. 98.  
 Cab 222 (*n-a*) n. 828.

- Cab 243 (*amph. B*) n. 508.  
 Cab 258 (*olpe*) n. 1003.  
 Froehner 1593 n. 993.  
 Froehner 1597/1646 **180**: pp. 112-14, 118; nn. 650, 706; pl. 53a-b.  
 Froehner 1654 nn. 495, 1332.
- , Institut d' Art  
*L-C* n. 288.
- , Market,  
 - *Pierre Bergé & Associés*  
 2009.01.329 (*amp*) n. 632.  
 2010.06.282 n. 1362.  
 - *Brissonneau & Daguerre*  
 2009.05.84 n. 1379.  
 - *Drouot*  
 2001.11.271 **352**: nn. 1123, 1409; pl. 100c.  
 2005.07.24 **140**: pp. 102, 104, 111.  
 - *Koutoulakis*  
*L-C* n. 248.  
 - *Millon & Associés*  
 2007.06.218 n. 1379.  
 2008.12.550 n. 125.  
 - *Galerie Mythes et Légendes*  
 1985.11.3694 **608**: p. 218; pl. 155d.  
 March 2010 nn. 968, 1340.
- , Musée du Louvre  
 A 240 **668**: pp. 214, 225, 227; n. 1360; pl. 167b.  
 A 241 n. 1257.  
 A 242 nn. 558, 1329.  
 A 478 (SC) nn. 126, 129.  
 AM 1835 nn. 639, 1232.  
 CA 616  
 (*tripod kothon*) nn. 323, 393.  
 CA 2251 n. 1379.  
 CA 2918 (SC) pp. 138, 143; nn. 848, 980, 1363.  
 CA 3063 n. 480.  
 CA 3081 n. 844.  
 CA 3837  
 (*Sicilian stamnos*) n. 132.  
 CA 7309 n. 688.  
 CA 7434 **571**: p. 224; pl. 145h.  
 Cp 10243 (SC) n. 1259.  
 Cp 10245 (*GC Type A*) n. 80.  
 Cp 10247 **12**: p. 17; n. 114; pl. 6b.  
 Cp 10248 n. 1130.  
 Cp 10249 n. 869.  
 Cp 10251 n. 98.  
 Cp 10254 nn. 158, 589, 1398.  
 Cp 10259 **42**: p. 40.  
 Cp 10260 **703**: pl. 171c.  
 Cp 10261 **156**: pp. 102, 105, 111, 226, 246; pl. 47d-e.  
 Cp 10262 nn. 726-27.  
 Cp 10263 n. 1132.  
 Cp 10265 **674**: p. 224, 227; nn. 1239, 1268, 1303; pl. 168a.  
 Cp 10266 **643**: p. 218; pl. 161e.  
 Cp 10267 **573**: p. 212; n. 581; pl. 146b.  
 Cp 10268 **572**: p. 220; pl. 146a.  
 Cp 10269 **616**: pl. 157d.
- Cp 10270/CA 7436 **692**: pp. 152, 212, 228; nn. 921, 1298, 1300, 1383.  
 Cp 10270bis **693**: pp. 152, 212, 228.  
 Cp 10271 nn. 546, 588.  
 Cp 10274 n. 730.  
 Cp 10275 **41**: pp. 35, 40.  
 Cp 10276 **72**.  
 Cp 10277 nn. 107, 275, 279.  
 Cp 10279 n. 560.  
 Cp 10285 n. 405.  
 Cp 10286 n. 639.  
 Cp 10519 (*'Tyrreh.'*) n. 278.  
 Cp 10711 n. 405.  
 E D 119 (SC) n. 694.  
 E 98 n. 1378.  
 E 125 n. 277.  
 E 171 (SC) n. 348.  
 E 173 nn. 1051, 1324.  
 E 410 n. 277.  
 F 26 (*amph. B*) n. 827.  
 F 29 (*amph. B*) nn. 518, 665, 905.  
 F 38 (*hydria*) nn. 571, 595.  
 F 39 (*hydria*) nn. 571, 595.  
 F 53 (*amph. B*) n. 470.  
 F 54 **118**: pp. 89-94, 171, 235, 257; nn. 107, 338, 348, 540, 1034; fig. 50; pl. 38a-b.  
 F 66 (SC) n. 123.  
 F 74 nn. 845-46.  
 F 75 **228**: pp. 136-37, 139, 141-44, 147-48, 219, 231, 246, 248, 257; nn. 782, 802, 829, 838, 879, 1392; figs. 83, 86; pl. 65a-b.  
 F 79 **691**: pp. 152, 212, 228; pl. 170b.  
 F 80 **252**: pp. 152, 165-66, 168, 212; nn. 1029.  
 1011, n. 726.  
 F 81 **210**: pp. 33, 38, 130-32, 134, 166; nn. 37, 240, 933; figs. 79, 81a; pl. 60a.  
 F 83 **9**: p. 26; nn. 1154-55; pl. 5a-b.  
 F 83bis **10**: pp. 17, 21, 26; nn. 1154-55; pl. 5c-d.  
 F 84 n. 1054.  
 F 84bis nn. 248, 314, 508.  
 F 85bis p. 22; n. 948.  
 F 86 **301**: pp. 180, 186, 192-93, 204, 257; pl. 85c-d.  
 F 87 **150**: pp. 102-4, 109-11, 129; n. 650; figs. 60, 78a; pl. 46c-d.  
 F 88 **139**: pp. 102-4, 110-11, 247; nn. 235, 1469; fig. 61; pl. 44d.  
 F 89 **75**: pp. 42, 48, 57.  
 F 90 **241**: pp. 149, 153-55, 159, 161-62, 234; nn. 355, 932, 945, 981, 1340; figs. 88b, 93; pl. 69c-d.  
 F 91 nn. 298, 688.  
 F 92 n. 421.  
 F 94 **696**: p. 228; n. 1190; pl. 170c.  
 F 95 **631**: pp. 192, 223-24; pl. 160a.  
 F 96 n. 1179.  
 F 97 p. 134; nn. 786, 1087.  
 F 98 n. 231.  
 F 99 (*n-a*) n. 854.  
 F 145 nn. 275, 417, 495, 623.



- F 150 (*pyxis*) p. 112.  
G 110 (*r-f. calyx-krater*) n. 270.
- , Musée Rodin  
TC 945 nn. 484, 737.
- , Niarchos coll.  
A 031 p. 61; nn. 460, 556..
- , once Baron de Seillière  
L-C **281**: pp. 188, 193; n. 211; pl. 81b.
- , once de Witte coll.  
L-C **714**: nn. 107, 338, 550.
- PECCIOLI, Museo Archeologico  
244410 (*r-f. cup*) n. 1504.
- PERACHORA, Excavations  
*lek. fragment* n. 824.  
*B-Cfr* n. 639.  
*L-Cfr* n. 1027.
- PERUGIA, Museo Archeologico Nazionale  
44644 **276**: pp. 183, 185, 186, 190, 193, 257; nn. 1140, 1145; pl. 79a-b.
- PHILADELPHIA, Haverford College  
EA-1989-5 n. 1175.
- , Market, *Hesperia Art*  
Bull. 7, no. 25 n. 587.  
Bull. 19, no. 118 n. 1181.  
Bull. 38, no. 11 **423**.  
Bull. 45/46, no. A14 n. 560.
- , University of Pennsylvania  
2522 ('*Tyrrh.* ') n. 278.  
L-64-182 n. 650.  
MS 3433 n. 588.  
MS 4873 (*amph. fr.*) n. 554.  
MS 5446 A-D **662**: pp. 227; pl. 165c-d.
- PHOKAIA, Excavations  
12 **102**: pp. 60, 64, 69; nn. 240, 424; pl. 31a.  
52 **183**: pp. 113, 119; nn. 650, 679, 706; pl. 53c.  
54 n. 1178.  
87 **680**: p. 228; n. 1269.
- PIOMBINO, Museo Archeologico del territorio di Populonia  
36762 n. 495.  
L-C n. 690.
- PIRAEUS, Archaeological Museum  
B-C (Herakles/lion) n. 5.
- PISA, Excavations  
B-Cfr **660**: pp. 227.  
L-Cfr (hares) n. 1355.
- POINTE LEQUIN  
4437 n. 480.  
4444 n. 634.
- 5030 n. 480.  
6279 n. 634.
- POLICORO, Museo Archeologico Nazionale della Siritide  
40.102 (*skyphos*) n. 1331.
- POLIS CHRYSOCHOUS, Excavations  
R4296/PO130 n. 1339.  
R4305/PO132 n. 1352.
- POMEZIA, Museo Archeologico "Lavinium"  
E 1990 n. 1093.  
E 2370 n. 277.  
E 2371 n. 518.
- POMPEII, Temple of Apollo  
6753 n. 294.  
6759 **555**: pp. 222, 224; nn. 306, 1303, 1358; pl. 142a.  
L-Mfr **735**.
- PONTECAGNANO, Museo Archeologico Nazionale  
67528  
(*black-glazed cup*) n. 909.  
67529 **204**: pp. 120, 125, 127, 234; n. 741; pl. 59a.  
67537 **606**: pp. 219, 224; n. 1269; pl. 155b.  
L-Cfr nn. 248, 1500.
- POTENZA, Museo Archeologico Nazionale di Muro Lucano (Potenza)  
95118 nn. 7, 484, 1319.  
98280 nn. 405, 581.  
98281 n. 844.  
98282 n. 1362.
- PRINCETON, University Art Museum  
29.180 (*skyphos*) n. 266.  
1998-411  
(*transitional cup*) nn. 80, 95.  
2007-39 (*lek.*) n. 869.  
CHγ 24 (*lek.*) n. 571.
- PULSANO, Guarini coll.  
56 n. 277.
- RAS EL BASSIT, Excavations  
L-Cfr n. 967.
- READING, Ure Museum  
51.4.6 (*SC*) nn. 319, 990.  
51.4.7 nn. 780, 1182, 1378.
- REGGIO DI CALABRIA, Museo Archeologico Nazionale  
B-C (battle) n. 405.  
B-Cfr (donkey) n. 869.  
L-Cfr (horseman) n. 248.
- RHODES, Archaeological Museum  
1323 (*SC*) n. 1165.  
1336 **620**: pp. 220, 223, 225; pl. 158a-b.  
1337 p. 224; n. 1183.  
1338  
(*Rhodian stamnos*) p. 224.

- 10518 (*amphoriskos*) n. 166.
- 10527 2: pp. 10, 12-14, 16-20, 23-27, 32-33, 170, 190, 234-35, 246-48; nn. 2, 107, 214, 448-49, 933, 1168, 1208, 1391, 1398, 1469; figs. 5, 9, 10a; pls. 1c-d, 3b.
- 10575 n. 546.
- 10616 (*amph. B*) nn. 293, 1154-55.
- 10644 n. 699.
- 11822 n. 40.
- 12216 nn. 135, 573, 1500.
- 12217 (*lek.*) n. 573.
- 12584 n. 1093.
- 12984 n. 338.
- 13105 n. 483.
- 13450 n. 46.
- 15369 (*merrythought*) n. 65.
- 15370 (*SC*) n. 738.
- 15678 (*SC*) n. 356.
- No. 5 Annuachia n. 639.
- s.n. **295**: pp. 180, 191, 193, 209, 257; nn. 554, 561, 1127; pl. 84a-b.
- s.n. (*L-C*) nn. 298, 485, 639.
- Hydria* n. 1010.
- B-C* nn. 405, 484.
- B-C* 484.
- RICHMOND, Art Museum
- 60-20 **548**: n. 1377; pl. 139a-b.
- 62-1-14 n. 1178.
- RIEHEN, Hoek coll.
- skyphos* n. 638.
- amph. B* n. 838.
- , Private
- Ionian L-C* nn. 7, 217.
- ROME, Antiquarium Comunale
- 17419 **394**: pp. 203, 205.
- s.n. (*GC Type B*) **39**: pp. 35, 37, 39-40; nn. 4, 1400.
- s.n. (*L-Cfr*) **732**.
- s.n. (*L-Mfr*) **747**.
- , DAI
- Neg. No. 76.703 nn. 484, 694.
- , once Hirsch de' Minerbi coll.
- LMC* **207**: pp. 125, 127, 234; nn. 688, 739.
- , Market,
- *Basseggio*
- L-C* **486**: p. 207; nn. 688, 1095; pl. 123a.
- *Franco Semenzato SpA*
- 1990.03.298 n. 153.
- 1990.03.299 (*SC*) n. 348.
- *unknown*
- B-C* n. 636.
- , Musei Capitolini
- 85 ('*Tyrhh.*') n. 274.
- 140 n. 484.
- 195 n. 1174.
- 295 **400**: pp. 204-5, 219; nn. 1239, 1266, 1304; pl. 110a.
- 296 **543**: pp. 212, 218; pl. 137a-b.
- , once Nogara coll.
- L-Cfr* **381**: pp. 194, 201.
- , Schwarzenberg coll.
- SC* n. 347.
- , once Torlonia coll.
- L-C* **702**.
- L-Cfr* **495**: p. 207; nn. 591; 1095.
- , Villa Giulia
- 754 n. 1485.
- 917 nn. 484, 729.
- 5199 nn. 726, 1379.
- 5959 (*bilingual cup*) n. 780.
- 22679 (*Chigi olpe*) p. 52.
- 25001 **686**: p. 228; pl. 169c-d.
- 25141 n. 780.
- 42048*bis* n. 726.
- 50472 **253**: pp. 152, 165-66, 168, 212, 234; nn. 1011, 1300.
- 50586 (*merrythought*) p. 60; n. 854.
- 50654 **384**: p. 201.
- 50679 **753**: n. 255; pl. 173e.
- 50682 n. 967.
- 50693 **650**: pp. 218, 224; pl. 162a-b.
- 50696 **74**: p. 57; pl. 21a-b.
- 50699 **535**: pp. 204, 219, 223, 226; nn. 1268, 1304; pl. 135a-b.
- 50700 (*amph. B*) n. 585.
- 50712 n. 495.
- 57176/3 n. 282.
- 63556 nn. 107, 516, 775, 777.
- 63557 n. 107.
- 63643-44 (*amph.*) n. 1035.
- 64221 nn. 107, 130, 158, 421, 484, 1283.
- 64222 n. 1500.
- 74949 **321**: pp. 193-94, 257; pl. 92b.
- 74972 **269**: pp. 181, 183-86, 191, 209-10, 215, 243; n. 1143; pl. 78d.
- 74981 **250bis**: pp. 79, 152, 165-68; n. 912a; pl. 72d.
- 79526 n. 303.
- 79533 **443**: p. 205-6.
- 79534 **733**.
- 79535 **31**: p. 34.
- 79536 **30**: p. 34.
- 79540 **444**: pp. 205-6.
- 79543 n. 1257.
- 79563 **29**: pp. 31-32, 34.
- 79564 n. 1183.
- 79591 **175**: pp. 12, 111-12, 116-18, 234; n. 706; fig. 69.
- 79597 n. 40.
- 79599 n. 40.
- 79605-6 n. 40.
- 79607 n. 40.
- 79608 n. 483.
- 79617 n. 485.
- 79628 n. 406.
- 79631 n. 1021.
- 79632 n. 421.
- 79635 n. 1175.
- 79642 **477**: p. 207; n. 1095.

- 79648 n. 481.  
79659 n. 158.  
79684/80170 n. 1362.  
79868 n. 282.  
79869 nn. 550, 1214.  
79872 nn. 144, 496.  
79873 **132**: pp. 102, 104, 110-11; n. 4.  
79874/79883 n. 1352.  
79876 n. 1186.  
79877-79878 n. 587.  
79879 n. 992.  
79880 n. 1354.  
79881 nn. 92, 1180.  
79884 nn. 92, 1180.  
79886 n. 1187.  
79889 (SC) nn. 319, 990.  
79896 n. 421.  
79902/80209 n. 481.  
79908 n. 1354.  
79912/79929 nn. 1051, 1324.  
79913 n. 844.  
79959 n. 694.  
79980 **255**: pp. 152, 168; n. 1028.  
79991 **251**: pp. 152, 165, 167-68; n. 1029; fig. 96b.  
79992 n. 421.  
80163 n. 1362.  
80204 n. 495.  
84450 nn. 1399, 1500.  
102074 **188**: p. 118; nn. 650, 706.  
102075 **364**: pp. 193, 200; n. 640; pl. 102c.  
102076 **646**: pp. 218, 224; n. 1377.  
102077 **687**: p. 228.  
102080 **563**: pp. 192, 223-24; nn. 552, 1272, 1303.  
102081 n. 1183.  
102082 n. 560.  
102086 **633**: pp. 192, 224; pl. 160b.  
102088 n. 1187.  
102093 n. 1128.  
102097 **28**: pp. 31-34; fig. 14b.  
106153 **57**: pp. 42-44, 46-49, 51, 55, 57, 59, 235, 241, 247; nn. 37, 299, 337, 523, 656, 1078, 1469; figs. 22, 25c-d; pls. 16c-d, 17b.  
106344 **550**: pp. 221, 224.  
121110 (*r.f. cup*) n. 837.  
1020100 **48**: pp. 37, 39-40.  
1020102 n. 639.  
Min 595 n. 1362.  
Min 598 n. 1378.  
Min 599 n. 319.  
Min 609 n. 277.  
s.n. (B-C) **584**: pp. 219, 224; n. 1305; pl. 149a, c.  
s.n. (SC) nn. 39, 421, 495.  
s.n. (B-C) n. 480.
- SAARBRÜCKEN, Universität des Saarlandes  
254 n. 146.
- SABUCINA (Sicily), Excavations  
B-Cfr n. 812.
- SAINT-PIERRE-LÈS-MARTIGUES, Excavations
- B-C **40**: pp. 35, 39-40.
- SAMOS, Artemision  
pyxis n. 569.
- , Excavations  
L-C n. 1181.
- , Heraion  
K 390 n. 726.  
K 934 **654**: pp. 223; pl. 162d.  
K 1002 n. 560.  
K 1196 (*stacked cup*) n. 200.  
K 1286 nn. 240, 1094.  
K 2599 n. 856.  
K 3225 n. 1337.  
K 6793 n. 726.  
K 6910 **436**: p. 205-6; n. 1276.  
K 6925 **234**: pp. 144-47, 219, 246; nn. 868, 870, 878, 1235; pl. 66d.  
K 6927 n. 780.  
K 6932 n. 779.  
K 6939 n. 1192.  
K 6971 nn. 726, 856, 1021.  
K 6994 n. 248.  
hydria *Nearchos* p. 173.  
B-Cfr n. 495.  
B-Cfr n. 495.  
L-Cfr n. 282.  
L-Cfr n. 343.  
L-Cfr n. 589.
- SAN ANTONIO, Museum of Art  
86.119.1 (*amph. B*) n. 571.  
86.134.35 n. 298.  
86.134.36 n. 695.  
86.134.196a **426**: p. 201.  
90.104.3 n. 1175.
- SAN ROCCHINO, see Florence
- SAN SIMEON, Hearst Castle  
5455 n. 1269.  
5573 n. 699.
- SARDIS, Excavations  
Att 87 (*skyphos*) n. 634.
- SCARSDALE, Pinney coll.  
B-C n. 1362.
- SCHWERIN, Staatliches Museum  
735 **432**: pp. 181, 200, 204-5, 241; nn. 1096, 1242; pl. 117a.
- SEATTLE, Art Museum  
59.100 **59**: pp. 44-49, 59, 183, 246; nn. 37, 107, 337, 656, 1067, 1078; fig. 25e; pl. 18a-c.
- SEGESTA, Excavations  
L-Cfr **635**: pp. 192, 224; pl. 160c.
- SELINUNTE, Excavations  
B-Cfr n. 1021.

- SERAING, F. L' Hoir coll.  
*B-C* (symplesma) n. 639.  
*B-C* (siren-swans) n. 1175.
- SERRES, Archaeological Museum  
 Argilos C 459 nn. 1357, 1379.
- SÈVRES, Musée national de Céramique  
 4650 n. 1179.
- SIBARIS, Excavations  
 9257/9183 n. 481.  
*L-Cfr* n. 345.
- SIENA, Chigi-Zondadari coll.  
 38440 n. 130.  
 38446 **445**: p. 205.  
 38447 **446**: p. 205-6; n. 1099.
- SORRENTO, Civico Museo Archeologico  
 s.n. (*B-C*) n. 46.
- ST. PETERSBURG, Archaeological Institute  
 L-C **172**: pp. 108, 111-12, 114-15, 118,  
 158, 234; nn. 148, 197, 650; pl. 50c-  
 d.
- , Hermitage  
 B. 65.145 n. 813.  
 B. 66.92 **640**: pp. 192, 223-24; pl. 161d.  
 B. 68. 82 **484**: p. 210.  
 B. 68.195 n. 98.  
 B. 70.157 n. 822.  
 B. 72.117 n. 1362.  
 B. 73.472 n. 294.  
 B. 75.160 n. 1500.  
 B. 76.158 n. 639.  
 B. 76.198 n. 639.  
 B. 76.206 n. 822, 1500.  
 B. 77.118 nn. 1128, 1500.  
 B. 79.101 n. 812.  
 B. 79.102 n. 158.  
 B. 80.88 n. 1500.  
 B. 82.110 n. 229.  
 B. 82.116 **474**: pp. 175, 206-7.  
 B. 83.94 **473**: pp. 206-7.  
 B. 84.125 nn. 726, 1500.  
 B. 84.132-133 **538**.  
 B. 86 n. 814.  
 B. 86.77 and 81 **485**: p. 207; n. 1095.  
 B. 88 **652**: p. 223; n. 1377; pl. 162c.  
 B. 88.37 **751**.  
 B. 89.125 n. 777.  
 B. 90.68 **435**: p. 205; n. 1498; pl. 117d.  
 B. 91.87 n. 1500.  
 B. 100 (*skyphos*) n. 822.  
 B. 101 n. 1409.  
 B. 102 n. 255.  
 B. 103 n. 229.  
 B. 109 **373**: pp. 194, 201.  
 B. 111 n. 689.  
 B. 115 n. 98.  
 B. 137 **290**: pp. 193, 257; nn. 31, 345, 1095,  
 1498; pl. 82e.  
 B. 185 (*oinochoe*) n. 569.
- B. 241 n. 1409.  
 B. 302 n. 405.  
 B. 347 n. 1378.  
 B. 365 (*SC*) n. 1158.  
 B. 482 **567**: pp. 223-24; n. 1095; pl. 145f.  
 B. 1412 nn. 298, 844.  
 B. 1512 (*hydria*) n. 571.  
 B. 2969 nn. 40, 107, 405, 550.  
 B. 4464 (*Botkin*) p. 61; n. 365.  
 Nf. 40.360 n. 481.  
 Nf. 41.108,1 **330**.  
 Nf. 41.627 n. 1183.  
 Nf. 41.633 n. 1503.  
 Nf. 47. 3 **334**: pp. 190, 201; n. 1095; pl. 95d.  
 Nf. 47.12 **374**: p. 201.  
 Nf. 66.184 n. 639.  
 Nf. 89.56 nn. 495, 862, 1051, 1324.  
 Nf. 89.57 nn. 495, 862.  
 O/58 1151-1318 n. 1362.  
 O/59 3919 n. 154.  
 Ol. 1689 **333**: pp. 190, 201, 257; n. 1095; pl.  
 95c.  
 Ol. 18039 (*skyphos*) n. 1509.  
 P.1870.106 n. 993.  
*B-Cfr. (cavalcade)* n. 1362.
- STOCKHOLM, Medelhavsmuseet  
 MM 1959:004 n. 1174.  
 MM 1965:039 n. 288.  
 MM 1979:009 n. 1409.
- STÜHLINGEN, C. Giorgini coll.  
*SC* n. 1135.
- STUTTGART, Württembergisches Landesmuseum  
 KAS 73 n. 481.
- SWITZERLAND, Private  
*B-C* **209**: nn. 604, 633; pl. 59c-d.  
*L-C* **35**: pp. 35-40; nn. 37, 144, 933; pl.  
 10d-e.  
*L-C* (outline head) n. 650.
- SYDNEY, Macquarie University  
 MU 3303 **607**: p. 219; nn. 1269, 1303; pl.  
 155c.
- Market, *Gallery Xanthos*  
 1997.11-12.29 n. 495.
- , Powerhouse Museum  
 A 6016 n. 1409.
- , University of Sydney, Nicholson Museum  
 48.256 n. 319.  
 51.11 nn. 137, 158.  
 53.02/53.03 **353**: p. 194; n. 1123; pl. 100d.  
 53.14 n. 158.  
 56.09 nn. 338, 549-50, 1213.  
 56.18 (*skyphos*) nn. 657, 723.  
 56.21 n. 405.  
 56.22 **465**: pp. 206-7.  
 98.17 **182**: pp. 112-14, 119; nn. 650, 675.
- SYRACUSE, Medagliere di Siracusa  
 32896 **184**: p. 118; nn. 650, 706.

- , Museo Archeologico Paolo Orsi  
6028 (SC) n. 348.  
11394 nn. 780, 863, 866.  
15274 **488**: p. 207; n. 1095.  
25418 (SC) n. 989.  
43985 **385**: p. 201.  
44070 n. 480.  
49635 (SC) n. 350.  
50823 n. 639.  
78122 (SC) n. 347.  
7/251 (SC) n. 350.  
7/268 (SC) n. 350.  
7/354 **129**: pp. 96-97, 99-100; nn. 120, 1194.  
7/355 **189**: pp. 112, 118; n. 650.  
7/356 **412**: pp. 192, 204-5; n. 552; pl. 113e.  
7/358 **413**: pp. 204-5; n. 552.  
7/376 n. 248.  
7/377 **254**: pp. 152, 166, 168, 243; nn. 240, 275.  
7/397 n. 874.  
7/402 n. 639.  
7/723 (*skyphos*?) n. 1245.  
s.n. (*L-Cfr*) **17**: pp. 17, 27-29, 31, 245-46; n. 1163; pl. 7c.  
s.n. (*L-Cfr*) n. 146.
- TAMPA, Museum of Art  
1986.50 **399**: pp. 204-5, 219; nn. 1275, 1304; pl. 109b, e-f.
- TARANTO, Baisi coll.  
325 (SC) n. 1135.  
327 (SC) n. 1135.
- , Museo Archeologico Nazionale  
4302 n. 1500.  
4351 nn. 496, 1479.  
4352 nn. 130, 496, 1479.  
4358 nn. 496, 1479.  
4363 (SC) n. 1324.  
4364 n. 480.  
4365 n. 1479.  
4368 nn. 496, 1093, 1479.  
4370 n. 1479.  
4391 n. 158.  
4436 nn. 484, 699.  
4437 n. 405.  
4440 **320**: p. 193; pl. 92a.  
4484 (SC) n. 78.  
4485 n. 823.  
4486 n. 1479.  
4488 nn. 778, 1479.  
4579 nn. 480, 495, 498.  
4956 n. 1141.  
4958 n. 153.  
4980 (SC) n. 78.  
6221 **191**: pp. 111-16, 118-19, 121, 128, 234-35, 247-48, 257; nn. 2, 667, 685, 703, 965, 1397, 1469; figs. 68a-b, 70d; pl. 54a-b.  
6222 **198**: pp. 106, 118-24, 127-28, 226, 247-48; nn. 2, 604, 634, 657, 1469; figs. 73-74; pl. 57a-b.  
6225 nn. 1051, 1324.
- 6227 nn. 639, 1232.  
6917 n. 817.  
6920 n. 484.  
6921 n. 817.  
6922 n. 484.  
6937 nn. 484, 636, 1378.  
11796 n. 1479.  
11797 n. 1479.  
20127 (SC) n. 300.  
20137 (SC) n. 824.  
20143 n. 480.  
20155 n. 639.  
20159 nn. 40, 485, 1337.  
20203 n. 814.  
20239 nn. 248, 495, 496.  
20253 (SC) n. 138.  
20288 n. 1362.  
20292 n. 844.  
20782 (SC) n. 290.  
20885 (*n-a*) n. 296.  
20910 **45**: pp. 35, 37, 39-40.  
50194 n. 46.  
51350 n. 1479.  
51353 nn. 1479, 1500.  
51354 n. 1479.  
51356 n. 1379.  
51357 nn. 7, 217, 1362.  
51359 n. 869.  
52112 (SC) n. 1135.  
52116 (*patch B-C*) n. 1027.  
52117 n. 1500.  
52144 nn. 1175, 1479.  
52145 nn. 1175, 1479.  
52146 nn. 37, 134, 904, 1154-55.  
52148 (*n-a*) n. 518.  
52154 n. 1479.  
52156 n. 1479.  
52200 (SC) nn. 577, 1405.  
52207 n. 1379.  
100213 n. 1362.  
101654 (SC) nn. 990, 1382a.  
110337 n. 277.  
110338 (SC) n. 280.  
110339 (SC) n. 1259.  
110340 (SC) n. 78.  
112323 n. 1479.  
112324 n. 814.  
112570 (SC) pp. 96, 100; nn. 568, 576, 1405.  
117183 (*lek.*) n. 572.  
117189 nn. 338, 495, 498, 550, 1214, 1362.  
117589 n. 282.  
143469 n. 1500.  
179196 (*amph.*) pp. 89, 94; nn. 530, 537, 1059.  
s.n. (*Lac.cup*, Naukratis P.) p. 9.  
s.n. (SC, *siren*) n. 347.  
s.n. (SC, *siren*) n. 348.  
s.n. (*amph. B Lydos*) p. 163.
- Admiral Alessandro Ragusa coll.  
37 nn. 1357, 1379.  
143 **710**.  
252 n. 869.
- TARQUINIA, Museo Archeologico Nazionale  
8/4 (*skyphos*) n. 1509.

- 168/23 (*SC fr. ?*) n. 655.  
561 **398**: pp. 204-5, 219, 248; nn. 1267, 1275; pl. 109a.  
562 n. 277.  
564 **408**: pp. 193, 204-5; nn. 591, 1275; pl. 112c-d.  
569 (*eye-cup*) n. 935.  
C 7/1 n. 484.  
C 3/31 n. 874.  
RC 2395 n. 1052.  
RC 2399 **701**: p. 228; nn. 1190, 1379; pl. 171b.  
RC 4194 nn. 37, 107, 153, 445, 484, 730, 924, 1486.  
RC 7949 **519**: pp. 212-16, 222; n. 1318; fig. 119; pl. 128d-e.  
*Black-glazed cup* n. 922.  
  
TEL AVIV, Eretz Israel Museum  
90458, 90558 **221**: pp. 139, 143, 161; nn. 485, 782, 802; pl. 63a-b.  
  
TESSIN/TICINO, Private  
L-C **595**: pp. 218, 222; n. 1323; pl. 153d-e.  
  
THASOS, Archaeological Museum  
1148π (*skyphos?*) n. 1245.  
1163π n. 144.  
1234π nn. 275, 345.  
1286π n. 560.  
1241π/59.655 **205**: pp. 120, 122, 124-25, 127, 234; nn. 1208, 1398.  
2288π n. 650.  
2446π n. 815.  
2450π n. 480.  
2454π n. 1184.  
2469π n. 1235.  
3948π n. 484.  
3949π n. 130.  
3952π n. 240.  
3974π (*SC*) n. 125.  
3979π n. 1132.  
58.17 n. 556.  
58.39 n. 288.  
58.47 n. 279.  
59.105 n. 130.  
59.278, 59.286 n. 1021.  
59.363 n. 843.  
59.276 n. 623.  
59.384 n. 639.  
59.395 n. 843.  
59.408 n. 688.  
59.430 n. 843.  
59.932 n. 640.  
59.1744 n. 639.  
75.A.504 **590**: pp. 213, 223; pl. 151d.  
75.A.505 **546**: pp. 220-21, 223; pl. 138b.  
75.A.509 **619**: pp. 223; n. 1306; pl. 157e.  
75.A.512 **676**: pp. 227; nn. 1239, 1268; pl. 168c.  
75.A. 514-515  
75.A.522 **718**: p. 234; n. 665; pl. 173a.  
75.A.900 n. 1021.  
T II, 2 n. 1478.  
  
T II, 3 n. 483.  
*B-C* (warriors) n. 405.  
*B-Cfr* (amazonomachy) n. 405.  
*B-Cfr* (horseman) n. 1362.  
*B-Cfr* (horseman) n. 1478.  
*B-Cfr* (hare) nn. 1357, 1379.  
*B-Cfr* (hare) nn. 1357, 1379.  
*B-Cfr* (chariot) n. 737.  
*B-Cfr* (2 chariots) n. 737.  
*B-Cfr* (symplegma) n. 639.  
*B-Cfr* (warriors) n. 846.  
*B-Cfr* (handle-sphinx) n. 484.  
*L-Cfr* (outline head) n. 650.  
*L-Cfr* (ivy on lip) n. 655.  
  
THEBES, Excavations  
6021 (R.31.168) (*DC*) n. 1478.  
6026 (R.31.167) (*DC*) n. 1478.  
6028 (R. 31. 169) nn. 484, 1478.  
R.49.263 (*SC*) n. 482.  
R.51.233 n. 480.  
  
THERA, Archaeological Museum  
1773 nn. 417, 495, 994, 1488.  
2695 (patch *B-C*) n. 780.  
s.n. (*SC*) n. 347.  
*B-C* (handle-sphinx) n. 484.  
*B-C* (chariots) n. 729.  
*B-C* (symplegma) n. 639.  
*B-C* (siren) n. 1378.  
  
THERMI, Excavations  
*SC* n. 503.  
  
THESSALONIKI, Archaeological Museum  
7745 n. 277.  
7746 n. 1362.  
7835 n. 405.  
7839 p. 85; n. 1158.  
7840 n. 345.  
16807 n. 823.  
s.n. (*B-C*) n. 98.  
  
THONON (France), Market, *Numifrance*  
1981.10 n. 1501.  
  
TOCRA, Excavations  
943 (*Lac. Cup*) n. 59.  
1056 **329**: pp. 185, 190, 200-1; n. 1140; pl. 94d-e.  
1058 n. 1502.  
  
TOLEDO (OHIO), Museum of Art  
58.70 **280**: pp. 180, 187-88, 257; nn. 37, 135, 235, 276, 1078, 1126, 1203; fig. 106; pls. 80c, 81a.  
63.25 nn. 495, 1332.  
80.1022 (*amph. B*) nn. 470, 538.  
  
-, Private  
2x *L-C* n. 282  
  
-, Reichert coll.  
*SC* nn. 126, 418.  
  
TOLFA, Museo Civico

62618	<b>430:</b> pp. 202, 205.	16596	<b>97:</b> pp. 60-63, 69, 243, 248, 257; nn. 122, 312, 391, 424, 1253; fig. 35; pl. 29a-b.
TORCELLO, Museo Archeologico		16648	<b>386.</b>
2127	n. 98.	16755	<b>127:</b> pp. 96-97, 99-100, 190; nn. 118, 1047; pl. 42a.
TORGIANO, Museo del Vino		17801	n. 1362.
A 15	<b>104:</b> pp. 60-63, 68-69, 169, 193; nn. 257, 377, 391, 424, 659, 1399, 1401; figs. 38, 39c-d; pl. 31d-e.	17802	<b>585:</b> pp. 214, 216-18, 223, 246; n. 1305; pl. 149b, d.
TORONTO, Royal Ontario Museum		17807	n. 478.
919.5.177	<b>684:</b> p. 228.	17812	nn. 1027, 1379.
919.5.178	n. 699.	17814	n. 874.
959.17.74	n. 1052.	17818	nn. 338, 550.
TOULOUSE, Musée St. Raymond		17819	n. 277.
26177	<b>133:</b> pp. 12, 46, 102-5, 110-11, 235, 257; nn. 37, 97, 107, 265, 542, 609-10, 765, 933, 1077; fig. 63a; pl. 43a-c.	17821	n. 1024.
TRANI, Museo Diocesano		17827	<b>174:</b> pp. 111, 115, 117-19, 234; nn. 86a, 844; pl. 51a.
4713 L	n. 1478.	17828	n. 91.
4714 L	n. 1478.	20259	n. 636.
TÜBINGEN, Antikensammlung der Universität		34572	<b>176:</b> pp. 112-16, 118-19; fig. 67a; pl. 51b-c.
1515 (D 37) (SC)	n. 292.	34573	<b>294:</b> pp. 190, 193; n. 587; pl. 83d-e.
S./10 1222 (D 38)	<b>273:</b> pp. 182-83, 185; n. 1112; fig. 104b.	34950	<b>178:</b> pp. 112, 114-15, 118-19, 129, 234; nn. 650, 706, 870; figs. 67b, 78b; pl. 52c-d.
S./10 1287 (D 39)	<b>614:</b> p. 219; nn. 860, 1117, 1377; pl. 156c-d.	35020	nn. 257, 282.
S./10 1495-a	n. 417.	35021	n. 277.
TURIN, Museo di Antichità		35035	<b>90:</b> pp. 53-54, 57-58, 240, 257; n. 154; pl. 27b.
5374	n. 158.	35048	n. 587.
-, Private		35271	nn. 690, 1180-81.
B-C (hens, swans)	n. 1175.	35306	<b>328:</b> p. 201; n. 1248; pl. 94c.
U.S.A., Private (SC)	n. 991.	35310	nn. 589, 1418.
UTRECHT, University Museum		35312	n. 968.
ARCH 245	<b>657:</b> pp. 214, 226-27, 231, 245; n. 1392; pl. 163b, d-e.	35319	<b>21:</b> pp. 27-28, 30-31, 245-46; nn. 106, 1023, 1163; pl. 9a.
ARCH 507	nn. 1174, 1379.	35330	nn. 145-46.
UYLUPINAR, Excavations		35458	n. 1354.
6	n. 560.	35533	nn. 275, 282, 495.
VANCOUVER, University of British Columbia, Museum of Anthropology		35565	<b>365:</b> pp. 193, 200; nn. 640, 1248; pl. 102d.
Ce 356	<b>663:</b> pp. 226-27; nn. 581, 1463; pl. 166a.	35771	n. 588.
VATICAN, Musei Vaticani		39545	<b>715:</b> pp. 13-14, 246; nn. 2, 109, 165, 277, 1181, 1255, 1391; pl. 172a-b.
306 ( <i>dinos</i> )	n. 477.	39546	<b>126:</b> pp. 96-97, 99-100, 234-35; nn. 697, 1180, 1398; pl. 41c-d.
352 ( <i>amph. B</i> )	n. 141.	39547	n. 648.
365 ( <i>amph.</i> )	n. 962.	39548	n. 589.
369 ( <i>merrythought</i> )	pp. 156-57; n. 951.	151056	pp. 30-31.
637 ( <i>amph.</i> )	n. 695.	G 37 ( <i>amph.</i> )	n. 695.
16512	nn. 344, 1221.	G 62	n. 1362.
16592 ( <i>Lac. cup</i> )	n. 1081.	G 64	n. 639.
		L-C	<b>20:</b> pp. 30, 112; nn. 244, 338, 1211;
		pl. 8e.	
		L-C	<b>709.</b>
		L-Cfr	<b>738.</b>
		L-Mfr	<b>214:</b> pp. 130-31; nn. 759.
		VENICE, G. Ligabue Foundation	
		135	<b>379:</b> nn. 1206, 1248; pl. 105b.
		-, Sinopoli coll.	
		L-C	n. 1235.

VETULONIA, Museo Civico Archeologico 'Isidoro Falchi'

- 98904 (*skyphos*) n. 1366.  
 98905 (*eye-cup*) n. 1366.  
 98907 **529**: pp. 222, 224; nn. 1127, 1188;  
 pl. 132c-d.  
 98921 (*r-f. cup*) n. 1366.  
 98922 (*r-f. cup*) n. 1366.

VIENNA, Kunsthistorisches Museum

- 200 (SC) n. 294.  
 IV. 151 n. 822.  
 IV 1667 nn. 780, 1378.  
 IV 3670 **67**: pp. 43, 49, 57; n. 805; pl. 19a-b.

-, Market, *Dorotheum*

- 1999.09.21 n. 480.

-, once Matsch coll.

- B-C n. 1379.

VIRGINIA, Private

- B-C nn. 329, 1378.  
 L-C **309**: pp. 180, 186, 190; nn. 183,  
 1203; pl. 88d.  
 L-C **530**: pp. 212-13, 218; pl. 133a-b.  
 L-C n. 496.

WARSAW, Binental

- B-C 814.

-, National Museum

- 138536 (SC) nn. 952-53.  
 142323 n. 589.  
 142446 **310**: pp. 180, 193, 204; nn. 421, 591;  
 pl. 89a-b.  
 147262/  
 Wilanow 5303 **267**: pp. 181-86, 190, 208, 231, 257;  
 nn. 31, 1144, 1392; fig. 102; pl. 77c-  
 d.  
 198605 (*panat.*  
*amph.*) n. 962.  
 198537 n. 1174.

WASHINGTON, National Museum

- 136372 **459**: pp. 204, 206, 210, 219; n. 2; pl.  
 120c-d.  
 391051 (*lek.*) n. 732.  
 391052 (*lek.*) n. 732.

WELLINGTON, Victoria University,  
 Classics Museum

- 1964.1 nn. 1245, 1379, 1398.

WHEREABOUTS UNKNOWN

- B-C **105**: pp. 60, 69; n. 405.  
 B-C (BIO-type) nn. 484, 495, 498.  
 B-C (symplegma) n. 639.  
 L-C **343**: pp. 22, 189, 198, 243; nn. 145,  
 1226; pls. 96d, 97f.  
 L-C n. 1450.  
 'Tyrrh.' n. 324.

WINCHESTER, College

- (5) (*skyphos*?) n. 1245.  
 (6) nn. 814, 1503.

WINTERTHUR, Münzkabinett und Antikensammlung

- 418.1960 nn. 339, 495, 550.

WÜRZBURG, Martin von Wagner Museum

- HA 623 pp. 175, 209.  
 H 4889 n. 1026.  
 H 5034 nn. 146, 275.  
 H 5036 n. 932.  
 K 1796 nn. 1021, 1398.  
 L 241 (*amph. B*) pp. 60-61, 64, 69; n. 390.  
 L 249 (*amph. B*) n. 962.  
 L 290 (*skyphos*) pp. 110, 118, 121; n. 657; fig. 63d.  
 L 396 nn. 484, 726.  
 L 397 n. 813.  
 L 398 n. 814.  
 L 399 n. 154.  
 L 400 n. 639.  
 L 401 n. 639.  
 L 402 n. 1025.  
 L 404 n. 1378.  
 L 405 **658**: pp. 212-14, 226; pl. 164a-b.  
 L 407 n. 391.  
 L 408 p. 85; nn. 136, 670.  
 L 409 **406**: pp. 112, 190, 204-5; n. 183; pl.  
 112a-b.  
 L 411 **266**: pp. 175, 177-78, 186, 209; pl.  
 77a-b.  
 L 412 n. 560.  
 L 451 (*merrythought*) p. 9.  
 U.III 151 n. 655.

ZÜRICH, Market,

- *Arete*  
 Liste 8, p. 4 n. 862.  
 Liste 8, p. 8-9b n. 1478.  
 1992 (siren, deer) n. 1501.  
 SC n. 1259.  
 - *Bukowski*  
 1983.12.128 nn. 37, 345.  
 1983.12.129 n. 1501.  
 - *Galerie am Neumarkt*  
 1971.42 n. 1094.  
 - *Palladion*  
 1976.21 nn. 778, 981.  
 - *Rhêa Galerie*  
 Cultura Basel 1999 n. 1378  
 - *Galerie Heidi Volmöller*  
 1983.11.37 n. 146.

-, University

- 3841 **419**: pp. 201-2.  
 3844 (SC) n. 331.  
 L 3 **257**: pp. 152, 169-72, 230; nn. 1046,  
 1391; figs. 97, 98a; pl. 74c-e.  
 L 1209 **704**: pp. 79, 234; n. 297.  
 L 1214 nn. 968, 1501.



### INDEX III: POTTERS AND PAINTERS (not incorporated in catalogue and appendix)

Adelph Painter	pp. 11, 33, 41, 46, 58.	Kolchos	pp. 150-51, 160; nn. 894-95, 907, 958, 1396.
Affecter	pp. 65, 70-71, 135, 169; nn. 155, 394a, 506, 784, 791, 1044, 1159, 1395. nn. 57, 909.	KX Painter	nn. 98, 1227.
Antidoros	n. 1431.	Kyllenios Painter	pp. 45, 58; n. 280.
Antiphon Painter	p. 176; n. 1081.	Lysippides P.	pp. 38, 122, 220; nn. 80, 296, 338, 417, 480, 550, 556, 623, 681, 726, 994, 1395, 1453.
Arkesilas Painter	n. 1369.	Malibu Painter	pp. 11, 45, 189; nn. 80, 138, 142, 270, 362, 654, 1165.
Boread Painter	pp. 57, 60-61, 68-71, 88; nn. 357, 365, 373, 386, 388, 422, 431.	Naukratis Painter	pp. 8-10, 225; nn. 57, 73.
Botkin Class	pp. 10-14, 24, 41-42, 46, 52, 54-55, 64, 67, 85, 109, 135, 162, 166, 171, 177, 188, 193, 201, 252; nn. 65, 125.	Onesimos	p. 141; n. 1431.
C Painter	n. 1324.	Painter N, Potter N	n. 1369.
Camel Painter	pp. 65, 85, 166; nn. 503, 654, 1017.	Painter of -,	
Cassandra Painter	pp. 46, 52; n. 488.	- Acropolis 606	n. 1089.
Castellani Painter	nn. 125, 347.	- Amsterdam 2148	n. 654.
Civico Painter	pp. 96-97, 134; nn. 123, 1259.	- Boston C.A.	p. 145; nn. 140, 503, 1324.
Class of Taleides Siana Cups	pp. 11, 184.	- Boston	
Double-palmette Painter	nn. 101, 1284.	Polyphemos	p. 70; nn. 107, 144.
Douris	p. 225; n. 1369.	- the Burgon Sianas	p. 11; nn. 654, 1324.
Eagle Painter	p. 135; nn. 19, 405, 484, 588, 655, 791, 1128, 1178, 1188, 1395.	- Erlangen J 230	p. 45; n. 362.
Elbows Out	p. 11; nn. 35, 654.	- London B 76	nn. 490, 518.
Epignote Painter	p. 128; nn. 719, 805, 1284.	- London 148	p. 149.
Epiktetos	pp. 6.	- Louvre E 379	n. 224.
Euergides Painter	p. 239; nn. 270, 798, 1425, 1431.	- Munich 1379	nn. 107, 240, 298, 688, 993.
Euphronios	n. 1431.	- Nicosia Olpe	p. 84; nn. 144, 484, 495.
Euxitheos	n. 947.	- the Taranto Troilos	n. 329.
Gela Painter	p. 84.	- Tübingen 2236	n. 1200.
Gorgon Painter	pp. 11, 13, 46-47, 58, 109, 184, 189; nn. 107, 270, 275, 654, 1135, 1455.	- Vatican G 62	n. 1362.
Griffin-bird Painter	pp. 64, 70, 89-90, 94-95; nn. 141, 470, 930.	- Vatican 342	n. 270.
Group E		- Vatican 365	n. 962.
Group of-,		Pheidippos	n. 719.
- the Dresden Lekanis	n. 296.	Pistoxenos Painter	n. 1431.
- Louvre F 81	pp. 80, 122; nn. 80, 480, 484, 694, 696, 699, 726, 1469.	Polos Painter	p. 25.
- Rhodes 12264	p. 80; nn. 80, 405, 484, 681, 694, 726, 728, 1469, 1478.	Princeton Painter	nn. 585, 863.
- Thebes R. 102	n. 348.	Prometheus Painter	pp. 21, 44, 46; n. 132.
- Toronto 289	n. 623.	Red-black Painter	pp. 11, 28-29, 47, 52, 109, 156-57, 198; nn. 39, 81, 127, 138, 140, 319, 332, 356, 421, 447, 455, 495, 500, 654, 953, 1324.
- Toronto 305	n. 325.	Rider Painter	p. 40; n. 1369.
- Vatican G 61	pp. 24, 99; nn. 158, 589, 1183.	Sappho Painter	n. 734.
- Villa Giulia 3559	p. 80; n. 80, 480, 484, 681, 696, 1469.	Segment Class	n. 502.
- Würzburg 199	n. 325.	Sellada Painter	n. 780.
Haimon Group	pp. 7, 106, 123; n. 56, 624-25, 632, 734.	Smikros	n. 1431.
Hunt Painter	n. 332.	Sophilos	pp. 42, 46, 123, 238.
Kalistanthe Painter	n. 648.	Swing Painter	n. 695.
Kallis Painter	pp. 149, 158; nn. 351, 646.	Taras Painter	p. 11; nn. 75, 270, 287, 654, 693, 1467.
		Tarquinia Painter	p. 224.
		Theseus Painter	pp. 219, 224; n. 1366.
		Timagoras	pp. 96, 100; nn. 571, 595, 597.
		Timiades Painter	pp. 45-46, 58.
		Triptolemos Painter	n. 1284.
		Typhon Painter	n. 1373.
		Vintage Painter	pp. 11, 38, 86; nn. 78, 90, 107, 319, 328, 1450.
		Zurich Painter	pp. 44, 101; n. 571.

## INDEX IV: GENERAL

- abbreviated writing pp. 19, 235; nn. 120, 122, 378, 449.
- Achilleus pp. 52, 63-64, 117, 139-41, 166, 221, 243; nn. 327, 384, 734, 1051, 1324, 1378.
- Aeneas p. 139.
- Agamemnon p. 141.
- Ajax pp. 63-64, 166, 243; nn. 384, 962.
- Almagro Gorbea, M. pp. 16, 25-26; nn. 110, 117.
- alokepsis p. 141.
- amazonomachy, - without Herakles pp. 66, 69-70, 140; n. 837.
- with Herakles n. 406.
- amphippos pp. 85, 158.
- Amyx, D.A. pp. 42-43, 46; nn. 258, 267, 296, 500.
- ancient repairs p. 90, 256-58; nn. 542, 574, 1505.
- animal fights pp. 48, 86, 132-33, 148; nn. 305, 771-80, 863.
- animal ornaments n. 485.
- Ankaios pp. 78, 167.
- Antilochos p. 166.
- antithetic animals pp. 24, 99, 117; nn. 158, 588-89.
- Aphrodite pp. 56, 138, 147, 158; nn. 352-53, 820, 838.
- apobates-race pp. 105-6; nn. 621-22, 630, 632-34.
- Apollo pp. 65, 67, 139, 155-56, 243; nn. 936, 938, 942.
- Apollodoros p. 67.
- Archontidou -Argyri, A. n. 1332.
- Ariadne pp. 21, 56, 76, 79, 142, 158, 188; nn. 820, 838.
- Arimasp pp. 219, 245; nn. 558, 1331.
- arming warrior n. 699.
- Artemis pp. 21, 28, 65, 156, 253; nn. 177, 938.
- Athena, pp. 31, 53, 64-67, 76, 87, 115, 117, 132, 157-59, 176; nn. 148, 197, 333, 399, 401, 687, 962-63, 1378.
- Ergane pp. 66, 174, 189, 193, 244; nn. 401, 1066.
- Atlas pp. 176, 243.
- aulos pp. 147, 219; nn. 508, 842, 1327.
- band-cup, - BIO-type pp. 3, 15; n. 495, 498.
- BOB type pp. 3, 15, 102, 169, 226; nn. 604, 1378-80.
- patch nn. 18, 636.
- Bäbler, B. n. 1342.
- Barringer, J.M. n. 1023c.
- Beazley, J.D. pp. 3, 15, 17, 22, 30-32, 34-35, 41, 51, 60-61, 63, 67, 69, 72, 96, 102, 112, 119-22, 130, 135, 143-44, 149-52, 154, 161, 164, 173-76, 178-79, 208, 210-12, 226, 236-37; nn. 13, 30-31, 57, 92, 98, 110, 139, 144, 175, 207, 255, 259, 270, 275, 296, 320, 335, 365, 441, 444-45, 458, 462, 464, 599, 649, 669, 684, 739, 789, 851, 855, 894, 899, 921, 984, 993, 1004, 1011, 1065, 1098, 1208, 1217, 1242, 1286, 1298, 1300.
- Bellerophon pp. 24, 64, 189; nn. 129-30, 1159.
- Best, J. p. 160.
- Bikakis, M.H. pp. 33; n. 126.
- black interior pp. 45, 202; nn. 36, 277, 1255.
- Blatter, R. pp. 3, 35, 42, 130-31, 134, 187; n. 1148.
- boar hunt see Calydonian boar.
- Boardman, J. pp. 8, 23, 70, 86, 102, 146, 150-51; nn. 26, 43, 56, 61, 74, 77, 150, 259, 399, 473, 641, 745, 798, 936, 1090, 1098, 1284, 1302.
- Boreads/Boreas pp. 30, 38, 197; nn. 243, 1000, 1215, 1219.
- Borgers, O. nn. 1331, 1366.
- Bothmer, D. von pp. 35, 70, 134-37, 140, 143, 173, 210; nn. 462, 805, 808, 824, 899, 1046, 1075, 1441.
- Brijder, H.A.G. pp. 8, 11, 13, 31, 33, 38, 41, 46, 58, 60, 62, 64, 89, 94, 96, 100, 110, 135-36, 142-43, 162, 198; nn. 125, 138, 260, 352, 692-93, 798, 800, 809, 820.
- Briseis p. 141; n. 838.
- Brownlee, A.B. pp. 17, 26, 205.
- Buschor, E. p. 2.
- Cahn, H.A. pp. 127, 156; nn. 335, 633, 855, 930, 1299.
- Calydonian boar pp. 78, 92, 167; nn. 474-77, 1023a-c.
- Callipolitis-Feytmans, D. pp. 89, 119, 149-50; nn. 694, 907, 1000, 1219.
- Carpenter, T.H. n. 872.
- Cassel cup pp. 4, 7-8, 224; nn. 50, 52, 654, 869.
- cavalcade n. 1362.
- centaur pp. 20, 27-31, 33, 47-48, 163, 171, 188, 198, 212-13, 215, 218, 226, 246.
- centauromachy pp. 98-99, 228.
- chaire-inscription pp. 3, 18-20, 27, 50, 62, 114, 125, 154, 181, 183, 187, 196, 202, 205, 228, 234-38, 241, 255-56; nn. 257, 742, 1123, 1150, 1409.
- chariot, 65, 87, 102, 105-7.
- frontal p. 84; nn. 500, 726.
- race pp. 102, 123, 133; nn. 445, 729-30, 783.
- three-quarter view n. 623.
- Cheiron p. 67.
- Chimaera pp. 20, 24; nn. 129-30.
- Clark, A.J. pp. 101, 150, 155.
- Cohen, B. pp. 108, 124, 150; nn. 597, 701, 838.
- cock, pp. 28, 108.
- inside lip-cup pp. 21-22, 189, 198, 243; nn. 136, 145-46, 181.
- outside lip-cup pp. 24, 68, 192, 223; nn. 1191-93.
- cock and hen pp. 46, 183, 189, 191, 198, 200, 203, 208, 243; n. 294.
- concentric circles underneath foot n. 86b.
- Cook, R.M. p. 239.
- 'coral red' n. 1319.
- corpse pp. 87, 166; n. 1021.

- courting, pp. 22, 27-28, 38, 63-64, 107, 155-56, 159; nn. 138-44, 246, 529, 1378.
- on band-cups nn. 636-37.
- on skyphoi n. 638.
- Dareggi, G. p. 60.
- dead hare and fox deer pp. 22, 27-28; nn. 142, 381, 1222. pp. 48, 92-93, 132, 145-46, 166, 171, 183-85, 191, 204, 210, 212-13, 215, 218, 222, 228, 243, 245.
- D'Ercole, M.C. n. 1331.
- Dierichs, A. p. 107.
- Dionysos pp. 56, 65, 89, 108, 138-39, 141-42, 147, 155, 158, 163, 219, 246; nn. 351-52, 397, 820, 823, 838-39, 842, 844, 872-73, 879, 1325, 1327, 1458.
- dismounting/ed warrior pp. 74, 152, 156; n. 455.
- dividing line pp. 12-13, 40, 64, 68, 75, 181, 200; n. 86a, 391, 1245.
- Dioskouroi pp. 38, 164, 197, 244.
- donkey pp. 138-39, 146-47, 199, 203, 218; nn. 320, 822-23, 868-69, 1235, 1379.
- dotted tips of palmette leaves n. 563.
- double incisions p. 46; nn. 289-91.
- Droop, J.P. p. 8.
- Droop cup pp. 4, 7-9, 149; nn. 4, 56-58, 879, 909, 1478.
- eagle pp. 198, 203.
- Eileithyia pp. 65, 117; nn. 394a, 695.
- Eisman, M.M. n. 1442.
- Enkelados pp. 154, 157-58; nn. 975, 1401.
- Eos p. 166.
- erastes-eromenos pp. 22, 27-28, 38-39, 50, 56, 64, 126, 156, 159; nn. 139-40, 246, 1340.
- Eris pp. 91, 196-98; n. 687.
- Ersoy, Y. n. 4.
- Europa pp. 31, 189-90, 245; n. 202, 207-8, 210, 1164.
- exergue pp. 51, 85, 155, 176; nn. 502-5.
- fake nn. 107, 405, 1362, 1409.
- Fellmann, B. pp. 3, 89, 150, 179-81, 184, 207-8, 210; nn. 458, 532, 667, 903, 1068, 1098, 1115, 1242, 1252, 1319.
- fighting-cock, pp. 50, 56, 85, 155, 159, 190; n. 589.
- on band-cups pp. 13, 190; nn. 1174, 1379.
- on lip-cup pp. 29, 210; nn. 355-56, 971.
- Foxhall, L. p. 239.
- Frel, J. pp. 60, 69-70.
- Freyer-Schauenburg, B. pp. 17, 24; n. 61.
- frontal face n. 822.
- Games,
- Isthmian p. 123.
- Nemean p. 123.
- Panathenaic p. 105.
- Pythian p. 123.
- Gaunt, J. p. 66; nn. 416, 1204.
- Gerleigner, G.S. n. 462.
- Ghali-Kahil, L.B. p. 220.
- girl-cock pp. 45, 58, 243; n. 278.
- gigantomachy pp. 65, 87, 155, 158; nn. 148, 401, 962, 1020.
- goat, p. 223.
- and lion p. 192; n. 1182.
- heraldic pp. 178, 198; n. 1093.
- on band-cups n. 1140.
- on lip-cups nn. 1186-87.
- Görkay, K. pp. 35, 40, 193-94, 201.
- Gordion cup pp. 4, 10, 12-14, 16, 20, 25-26, 31-37, 40, 60-61, 69, 72-75, 102, 110, 161-62, 177, 181, 186, 200, 238, 243, 246, 252; nn. 4, 26, 28-29, 80-81, 85, 86b, 102, 105, 206, 218, 282, 314, 503, 985, 1242-43, 1385, 1400, 1447, 1467, 1476.
- gorgoneion nn. 730, 1013, 1453.
- gorytos n. 1329.
- griffin(-bird) p. 219; n. 1332.
- Gropengiesser, H. p. 208; n. 1280.
- ground line pp. 12-13, 51, 75, 85, 117, 176.
- Guy, R. nn. 1116, 1183, 1233, 1263, 1505.
- Hades p. 56; nn. 349, 353.
- Haldenstein, J.T. pp. 3, 17, 70, 72, 80, 102, 112, 120-22, 144, 150, 175, 177-78, 180, 197, 209, 212-13; nn. 338, 376, 391, 445, 573, 609, 667, 673, 685, 703, 712, 719, 739, 803-4, 851, 857, 895, 975, 1072, 1087, 1106, 1109, 1113, 1119, 1183, 1244, 1287, 1301.
- hare, p. 222; n. 1352.
- hunt pp. 50, 85, 212, 215-16, 221-22; nn. 315, 1317, 1351, 1356.
- harpe p. 169.
- Haspels, C.H.E. p. 8; n. 57.
- Hatzivassiliou, E. n. 413a.
- Hebe p. 155.
- Hedreen, G. pp. 139, 145, 147; nn. 839, 860, 872.
- Hektor pp. 139, 166, 256.
- Helena pp. 141, 220.
- Hemelrijk, J.M. nn. 654, 1369, 1373.
- hen, pp. 57, 93, 159; see also 'cock and hen'.
- on lip-cups pp. 102, 108, 192, 200; nn. 640, 1241.
- Hephaistos pp. 65, 138-39, 147, 163, 219, 246; nn. 822, 838-39, 868, 873, 1328, 1366.
- Hera pp. 137, 155; nn. 692, 935.
- Herakles,
- apotheose p. 65; n. 150.
- Hesperides' apples p. 176.
- Hydra p. 169.
- Kerberos p. 52; n. 332.
- Kerenyitian stag p. 21.
- Kyknos pp. 86-87.
- Nessos, pp. 20, 29, 33, 171, 218; nn. 1323-24.
- inside nn. 124-27.
- outside nn. 1049-52, 1323-24.
- Nemean lion pp. 38, 64, 115, 155, 166; nn. 5, 237-40.
- Triton pp. 23-24, 26, 66, 190; nn. 153-54, 445, 529, 1168.
- Hermes pp. 51-52, 56, 138, 140-41, 155; n. 837.
- Herodotos p. 67.
- hetaire p. 108.
- heterosexual see 'symplegma'
- hippalektryon pp. 45, 58, 243.
- Homann-Wedeking, E. nn. 57, 63.

- Homer pp. 20, 78, 123; n. 734.  
homoerotic see 'courting'.  
Hoppin, J.C. pp. 3, 126, 188.  
horizontal  
    palmette pp. 11, 27, 29, 246; nn. 80, 1469.  
horseman, -men, pp. 24, 26, 39, 74, 85, 139, 142, 158-59, 213, 216, 221, 223, 227; nn. 107, 314, 455, 498, 506, 508, 693-94, 696, 846, 1018, 1314, 1360, 1362, 1379, 1500.  
- inside n. 248.  
hunter pp. 39, 50, 63, 78-79, 92, 197-98, 212-13, 216, 221-22, 245; nn. 142, 306, 380.  
Iacobazzi, B. pp. 60, 141, 150-51; nn. 655, 883, 1067, 1098, 1195.  
Immerwahr, H.R. pp. 3, 32, 34, 72, 89, 102, 112, 120, 173, 210, 235-36, 239; nn. 119, 469-70, 533, 539, 546, 610, 675, 684, 697, 717, 739, 745, 932, 1098, 1410-11, 1413-14, 1425.  
inscriptions,  
- on lip of lip-cups n. 993.  
- under handles p. 76; n. 464.  
incised rings 146, 184, 191, 209-10, 213; nn. 1127-28, 1271.  
Iozzo, M. pp. 30-31, 72, 85, 112; nn. 197, 255, 257, 701, 788, 909.  
Isler, H.P. pp. 135-36.  
Isler-Kérynyi, C. p. 56; n. 820.  
Ivanchik, A.I. p. 221.  
Johansen, K.F. pp. 149-50, 160; nn. 894, 926-27, 976.  
Jucker, H. pp. 173, 176-77; nn. 1071, 1076, 1090.  
Kaeser, B. n. 61.  
Kästner n. 668.  
Kaineus pp. 30-31, 98.  
kalos-inscriptions pp. 72, 82, 113, 120, 124-26, 234; nn. 492, 744-45, 748, 751, 1413.  
Kassandra n. 962.  
Kastor pp. 38, 164, 197, 244, 256.  
Kenzler, U. n. 1347a.  
kerykeion pp. 51, 138, 155; n. 837.  
Klein, W. p. 2.  
Kluiver, J. pp. 21, 58, 194.  
Knielauf pp. 38, 91, 197.  
Koch-Harnack, G. pp. 46, 183; nn. 287, 295, 445.  
Krause, C. p. 76; n. 461.  
Kretschmer, P. n. 927.  
Kreuzer, B. pp. 130, 133, 144, 150, 173; nn. 74, 270, 762, 783, 856, 868, 876, 1094, 1473.  
krobylos p. 109; n. 652.  
Kunisch, N. pp. 150, 155; nn. 945, 984, 1441.  
Kybele p. 156.  
lagobolon nn. 1295, 1356.  
Lambrinudakis, W. n. 938.  
Lane, E.A. n. 57.  
Lapith p. 98.  
lebes p. 118; nn. 704, 734.  
Lemos, A.A. pp. 25, 58; nn. 573, 1165, 1375.  
Lerna (nymph) p. 169.  
lion pp. 48, 86, 99, 132, 139-40, 146, 156, 159, 167, 191-92, 223; nn. 1180-81.  
lip-cup,  
- figured handle  
    -zone n. 40.  
- LIO-type n. 107.  
- multi-figured nn. 297-98.  
Lissarrague, F. n. 1344.  
lotus buds pp. 8, 28, 33, 46, 101, 183, 189, 210, 243; nn. 145, 287, 294-95.  
Mackay, E.A. nn. 530, 537.  
maenad pp. 142, 145-47, 158, 199, 203, 212, 215-16, 218-19, 227, 246; nn. 639, 839, 869, 1164, 1378.  
Maras, D.F. p. 239; nn. 270, 1431.  
masturbating -,  
- satyr pp. 198, 203, 246; nn. 485, 1230-31.  
- youth p. 198; nn. 869, 1232, 1503.  
Meirano, V. n. 6.  
merrythought cup pp. 9, 11, 16, 26-27, 60, 156-57, 166; nn. 65, 80-81, 237, 854.  
Memnon p. 166.  
Menelaos p. 220; n. 838.  
Metzler, D. n. 33.  
Minotauros see 'Theseus'.  
misfiring nn. 1319, 1505.  
Mommensen, H. pp. 35, 60-61, 65, 69-70, 89, 91, 94, 101, 150-51, 154, 157, 162; nn. 270-71, 369, 372-73, 395, 470, 530, 540, 599, 791, 795, 882, 896, 912a, 914, 958-59, 979, 986, 1284, 1391.  
Moraw, S. n. 820.  
mule p. 51; n. 319.  
Nereids pp. 24, 66-67; n. 416.  
Nereus pp. 6, 23, 66.  
Nike pp. 38, 91, 116-17, 225; nn. 692-93.  
Oakley, J.H. n. 1319.  
octopus n. 1382a.  
odd tongue in  
    tongue border see tondo border, -uneven number of tongues.  
Olmos, R. p. 24; nn. 669, 695.  
Orion pp. 63, 198.  
Osborne, R. nn. 748, 1438a, 1445a, 1475.  
Orytheia pp. 30, 38.  
outline technique pp. 23-24, 26, 67-68, 102, 108-9, 111, 115, 117-19, 127, 157-58; nn. 92, 110, 356, 641-3, 870.  
- heads nn. 647-50.  
oxen p. 51.  
Padgett, J.M. p. 209; nn. 838, 1287.  
Palladion n. 962.  
Panathenaic  
    amphorae pp. 157-58; nn. 445, 622, 687, 962-63.  
panther pp. 28-29, 46, 48, 58, 93, 132, 138, 140, 142, 146, 167, 178, 184, 191-92, 24, 210, 213, 222; nn. 288, 560.  
- on lip-cup nn. 560, 1178-79.  
Paris, n. 838.  
- Judgement of - pp. 51-52; nn. 322-326.  
pars pro toto pp. 28, 30-31, 167, 245-46; nn. 199-202, 1163.  
patronymikon pp. 19, 26, 30, 174, 179, 187, 205-6, 208, 210, 228, 235, 241, 252; nn. 190, 1099, 1252.  
Pease, M.Z. p. 149.  
Peisistratos pp. 23, 156; nn. 399, 872.

- Peisistratean propaganda p. 23; nn. 150-52, 399.
- Pelagatti, P. p. 40; n. 57.
- Peleus pp. 66-67.
- Pegasos pp. 24, 26, 56, 64, 189, 199; nn. 350, 1158-59.
- Penthesileia n. 384.
- Persephone pp. 53, 56; n. 333.
- petasos pp. 51, 140, 155.
- Pflug, H. n. 1280.
- Pfuhl, A. p. 120.
- Phoenix p. 104-5; n. 619.
- Phritzilas, S. nn. 1331, 1366.
- Pingiatoglou, S. p. 65; n. 394a.
- Pinney, G.F. p. 221.
- Pipili, M. p. 8; n. 108.
- Polypous n. 993.
- Polyxena pp. 52, 140; nn. 1051, 1324, 1378.
- Poseidon pp. 56, 65-66, 139; n. 350.
- Potnia Theron p. 28; nn. 177, 179, 855, 938.
- poultry/five birds n. 1175.
- Prachtschalen pp. 244, 257; nn. 18, 199, 495, 994, 1446, 1488, 1490, 1497a.
- protome pp. 44, 47, 58, 158, 167, 220, 243; nn. 296, 834.
- qoppa pp. 155, 169; n. 932.
- ram pp. 192, 198, 204, 218, 223, 225, 227; nn. 1183-85.
- Raeck, W. p. 221.
- Rebillard, L. pp. 76, 89; nn. 74, 461-62, 473, 534, 1424.
- Reed, N.B. p. 105; n. 622.
- Richter, G.M.A. p. 173.
- ring border pp. 45, 49-50, 58-59, 100, 168, 243; nn. 275, 309.
- rivet-holes see 'ancient repairs'.
- Robertson, M. n. 62.
- Roebuck, C. p. 60; n. 369.
- Rosati, R. p. 241; nn. 469; 1444.
- Rumpf, A. pp. 112, 149; n. 641.
- runners on lip-cup nn. 967-69.
- Ryan, A.J. n. 8.
- sakkos p. 158; nn. 701, 965.
- satyr pp. 5, 139, 141-43, 145-48, 158, 198-99, 203, 212-13, 216, 219, 221, 227, 246.
- Saunders, D. n. 513.
- scalloped ring, missing of- pp. 84, 155, 162, 164, 215; nn. 496-99, 1313.
- scar p. 86; nn. 513-15.
- Schauenburg, K. pp. 35, 41, 49-50; n. 511.
- Schefold, K. pp. 56, 176.
- Scheibler, I. p. 241; nn. 809, 1424, 1439.
- Scheller, M. pp. 131, 236; nn. 1416, 1424.
- Schlotzhauer, U. nn. 61, 88, 100.
- Schultz, P. p. 106; nn. 630, 632.
- script development n. 235.
- Scythian pp. 92, 159, 219, 221-22, 245; nn. 556-58, 975, 1329.
- Semele p. 158; n. 351.
- Senff, R. n. 1473.
- Shapiro, H.A. pp. 23, 56, 123, 156; nn. 138, 150, 331, 630, 736, 773, 810, 838, 1433.
- shield-band p. 176.
- shield device pp. 70, 140, 142, 157-58.
- ship pp. 67, 245; n. 495.
- siren, pp. 29, 50, 55, 85, 133, 174, 176-77, 180, 186, 189-90, 194, 197, 204, 208-9, 222.
- inside pp. 38, 203; nn. 341-48.
- frontal p. 46; n. 287.
- Slater, N. p. 126; n. 745.
- Smith, H.R.W. pp. 237, 246, 248.
- snake pp. 140, 158, 198, 203, 243.
- snake bracelet pp. 115, 158; n. 687.
- Snodgrass, A.M. nn. 745, 1424.
- sphinx, pp. 33, 45-47, 58, 79, 99, 159, 162-63, 176-77, 181, 188, 190, 197, 199, 203-4, 207-8, 210, 219, 223, 227.
- inside nn. 281-86.
- outside n. 587.
- frontal nn. 283, 1257.
- as ornament p. 79, 159-60; nn. 483-84.
- Stähler, K. p. 89; nn. 543, 1441.
- stag, pp. 29, 48, 146, 171, 181, 184-86, 189-92, 198, 204, 209, 212-15, 220-23, 228, 243.
- inside n. 1132.
- on lip-cups nn. 1189-90.
- Stansbury-O'Donnell, M.D. n. 991.
- Stesagoras pp. 154, 157, 162, 243, 251, 256; n. 930.
- Steiner, A. pp. 77, 150; nn. 299, 467.
- Steinhart, M. p. 89.
- Stibbe, C.M. pp. 11, 40; nn. 28, 57-58, 63, 73, 1081, 1369, 1372-73.
- Stissi, V.V. pp. 239, 241; n. 101.
- swan pp. 47, 68, 99, 115, 140, 184-85, 191, 193, 198, 204, 208, 227.
- symplegma pp. 107, 198; nn. 639, 869.
- Talocchini, A. n. 1366.
- tattoo p. 86; n. 512.
- Theban sphinx pp. 162; n. 989.
- Theseus and Minotauros,
- inside nn. 134-35.
- outside nn. 480-81.
- Thetis pp. 66-67, 117, 166.
- Tiverios, M.A. pp. 34, 139, 150-51, 156, 164.
- tondo border,-
- dotted band(s) n. 933.
- uneven number of tongues pp. 6, 20, 28, 44-45, 54, 104, 132, 145, 155, 176, 183, 188, 196, 202, 210, 215; nn. 37, 276, 769, 1210, 1254.
- Tonks, O.S. p. 126; nn. 739, 753.
- Tosto, V. pp. 78, 150-52, 157, 164-65, 168-69, 239-40; nn. 8, 470, 539, 896, 910, 1046.
- trident pp. 65, 79.
- Triton see 'Herakles'
- Troilos pp. 52, 140; nn. 1051, 1324, 1378.
- True, M. n. 574.
- Tuna-Nörling, Y. p. 60, 171; nn. 4, 61.
- Tyrrhenian
- amphorae pp. 21, 42, 44-46, 52, 58, 64, 169, 194.
- Ure, P.N. p. 8; nn. 56-57, 669.
- Vacano, O. von pp. 108, 149; nn. 201, 646.

Vanderpool, E. p. 149.  
 Vermeule, E. p. 56.  
 Villanueva-Puig, M-C. p. 241; n. 820.  
 Villard, F. pp. 3, 7, 40, 152, 212-13, 220, 248; nn. 52, 56-57, 62, 306, 473, 921.  
 Vos, M.F. pp. 212-14, 221; nn. 15, 1305, 1343.  
 Wachter, R. pp. 3, 19, 50, 202, 234; nn. 120-21, 927.  
 Wagner, C. n. 401.  
 Walter-Karydi, E. p. 10; n. 61.  
 warrior pp. 67, 74, 85-86, 98-99, 102, 105-7, 139-42, 152, 156-57, 165-67, 210, 218, 220-21.  
 Wegner, M. p. 173.  
 Weiss, C. p. 150.  
 Welwei, K.W. p. 221.  
 white clove-shaped spots pp. 167, 185, 198, 219; nn. 1024, 1142.  
 Williams, D.J.R. nn. 473, 1284.  
 winged -,  
 - figures pp. 55, 92, 117, 137-38, 196-97, 214, 216, 220, 227, 244, 256; nn. 338-40.  
 - females inside p. 54, 91-92; nn. 547-51.  
 - females on B-C nn. 811-18.  
 - horse see Pegasos.  
 - shoe/boots pp. 51, 92, 140, 197.  
 - youth pp. 30, 38, 55, 164; nn. 242-44.  
 Woodford, S. n. 384.  
 word-divider pp. 27, 37, 43, 54, 91, 97-98, 154; nn. 118, 207, 257, 544, 575, 1047, 1094.  
 wound pp. 85-86; nn. 513-15.  
 zeira p. 141.  
 Zeus pp. 23-24, 26, 28, 31, 56, 65, 71, 87, 117, 149, 155; n. 695.

## BIBLIOGRAPHY

### A.

- ABL C.H.E. Haspels, *Attic Black-figured Lekythoi*, Paris 1936.
- ABS<sup>2</sup> J.D. Beazley, Attic Black Figure: A Sketch, *Proceedings of the British Academy* 14 (1928), in Kurtz 1989, 1-25.
- ABV J.D. Beazley, *Attic Black-figure Vase-painters*, Oxford 1956.
- Add<sup>2</sup> T.H. Carpenter ed., *Beazley Addenda, second edition*, Oxford 1989.
- Ahlberg-Cornell 1984 G. Ahlberg-Cornell, *Herakles and the Sea-Monster in Attic Black-Figure Vase-Painting*, Stockholm.
- Ahlberg-Cornell 1992 G. Ahlberg-Cornell, *Myth and Epos in Early Greek Art, Representation and Interpretation, Studies in Mediterranean Archaeology*, Vol. C, Jonsered.
- Albizzati 1925-39 C. Albizzati, *Vasi antichi dipinti del Vaticano*, Rome.
- Alessio 1990 A. Alessio, *Catalogo del Museo Nazionale Archeologico di Taranto I,2. Il progetto del museo*, Taranto.
- Alexandrescu 1978 P. Alexandrescu, *Histria IV*, Bucharest.
- Allegro 1988/89 N. Allegro, Himera 1984-88. Ricerche del Istituto di archeologia nell' area della città, *Kokalos* 34/35, 637-58.
- Almagro Gorbea 1970 M. Almagro Gorbea, Hallazgo de un kylix ático en Medellín (Badajoz), XI *Congreso nacional de arqueología*, Zaragoza, 437-48.
- Almagro Gorbea 1971 M. Almagro Gorbea, La necropolis de Medellín (Badajoz), *NotAHisp* 16, 159-202.
- Almagro Gorbea 2007 M. Almagro Gorbea, *La Necropolis de Medellín I : La excavacion y sus hallazgos*, Madrid.
- Amathonte II V. Karageorghis/O. Picard/C. Tytgat 1987, *Etudes Chypriotes VIII. La nécropole d'Amathonte, tombes 113-367.II. Céramiques non chypriotes*, Nicosia 1987.
- Ambrosini 2005 L. Ambrosini, Circolazione della ceramica attica nell'agro falisco e volsiniese: un confronto, in Fina 2005, 301-25.
- Amyx 1962 D.A. Amyx, Xenokles in Seattle, *AJA* 66, 229-32.
- Andrea 1994 A. D'Andrea, Area funeraria di Piazza Risorgimento, in L. Cerchiai et al., *Modelli di organizzazione in età arcaica attraverso la lettura della necropoli: Il caso di Pontecagnano*, in Gastaldi/Maetzke 1994, 405-53, esp. 433-37.
- Andreassi 1990 G. Andreassi et al., *Ceramica greca della collezione Chini nel Museo Civico di Bassano del Grappa*, Rome.
- Angiolillo 1997 S. Angiolillo, *Arte e cultura nell' Atene di Pisistrato e dei Pisistratidi*, Bari.
- Angiolillo/Giومان 2007 S. Angiolillo/M. Giومان eds., *Il vasaio e le sue storie. Giornata di studi sulla ceramica attica in onore di Mario Torelli per i suoi settanta anni*, Cagliari 2007.
- Antidoron Jürgen Thimme D. Metzler/B. Otto/C. Müller-Wirth eds. 1983, *Antidoron Jürgen Thimme*, Karlsruhe.
- Arafat/Morgan 1989 K. Arafat/C. Morgan, Pots and Potters in Athens and Corinth: a review, *OxfJA* 8.3 (1989) 311-46.
- Athenian Agora XXIII M.B. Moore/J. Pease Philippides, *Athenian Agora XXIII. Attic Black-Figured Pottery*, Princeton 1986.
- Athenian Potters, Painters J.H. Oakley/W.D.E. Coulson/O. Palagia eds., *Athenian Potters and Painters*, Oxford 1997.
- ### B.
- Bäbler 1998 B. Bäbler, *Fleissige Thrakerinnen und wehrhafte Skythen. Nichtgriechen im klassischen Athen und ihre archäologische Hinterlassenschaft*, Stuttgart/Leipzig.
- Bäbler 2005 B. Bäbler, Bobbies or boobies? The scythian police force in classical Athens, in Braund 2005, 114-22.
- Bakalakis 1938a G. Bakalakis, Ἐκ τοῦ ἱεροῦ τῆς Παρθένου ἐν Νεαπόλει (Κοβάλα), *EphArch* 1938, 106-54.
- Bakalakis 1938b G. Bakalakis, Ἀνασκαφὴ ἐν Κοβάλα καὶ τοῖς περὶ ξς, *PraktAE* 1938, 75-81.
- Bakır 1981 G. Bakır, *Sophilos*, Mainz.

- Barringer 1995 J.M. Barringer, *Divine Escorts. Nereids in Archaic and Classical Greek Art*, Ann Arbor.
- Barringer 2001 J.M. Barringer, *The Hunt in Ancient Greece*, Baltimore.
- Barringer 2004 J.M. Barringer, Skythian Hunters on Attic Vases, in Marconi 2004, 13-25.
- Baurain-Rebillard 1997 L. Baurain-Rebillard, Des vases qui s'épanchent. Les inscriptions peintes sur la céramique attique des M.R.A.H., *BullMRAH* 68, 105-59.
- Bažant 1982 J. Bažant, The case of symbolism in classical Greek art, *Eirene* 18, 21-33.
- Beazley 1927 J.D. Beazley, Some inscriptions on vases I, *AJA* 31, 345-53.
- Beazley 1931 J.D. Beazley, Amasea, *JHS* 51, 256-85.
- Beazley 1932 J.D. Beazley, Little-Master Cups, *JHS* 52, 167-204.
- Beazley 1944 J.D. Beazley, Potter and Painter in Ancient Athens, *Proceedings of the British Academy* 30.
- Beazley 1948<sup>2</sup> J.D. Beazley, Some Attic Vases in the Cyprus Museum, *Proceedings of the British Academy* 33 (ed. 1988).
- Beazley 1954 J.D. Beazley, A Signed Band-Cup, in R. Lullies ed., *Neue Beiträge der klassischen Altertumswissenschaft, Festschrift zum 60. Geburtstag von Bernhard Schweitzer*, Stuttgart, 101-2.
- Beazley/Magi 1939 J.D. Beazley/F. Magi, *La Raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco*, Vatican.
- Beazley/Payne 1929 J.D. Beazley/H.G.G. Payne, Attic black-figured fragments from Naucratis, *JHS* 49, 253-72.
- Beazley's Gifts* *Select Exhibition of Sir John and Lady Beazley's Gifts 1912-1966*, London 1967.
- Bell 1977 E.E. Bell, *The Attic Black Figure Vases at the Hearst Monument*, San Simeon, Ann Arbor.
- Bentz 1998 M. Bentz, *Panathenäische Preisamphoren: Eine Athenische Vasengattung und Ihre Funktion (vom 6.-4. Jahrhundert v. Chr.)*, *AntK Beiheft* 18, Basel.
- Bentz 2002 M. Bentz ed., *Vasenforschung und Corpus Vasorum Antiquorum- Standortbestimmung und Perspektiven. Beihefte zum CVA Deutschland I*, Munich.
- Bentz et al. 2010 M. Bentz/W. Geominy/J.M. Müller, *Tonart. Virtuosität antiker Töpfertechnik*, Bonn.
- Bentz/Kästner 2007 M. Bentz/U. Kästner eds., *Konservieren oder Restaurieren-Die Restaurierung griechischer Vasen von der Antike bis Heute, Beihefte zum CVA Deutschland III*, Munich.
- Bentz/Reusser 2004 M. Bentz/C. Reusser eds., *Attische Vasen in etruskischem Kontext. Funde aus Häusern und Heiligtümern, Beihefte zum CVA Deutschland II*, Munich.
- Berger/Lullies 1979 E. Berger/R. Lullies, *Antike Kunstwerke aus der Sammlung Ludwig I, Frühe Tonsarkophagen und Vasen*, Mainz.
- Best 1969 J.G.P. Best, *Thracian Peltasts and their Influence on Greek Warfare*, Groningen.
- Bernheimer 2001 M.G. Bernheimer, *Glories of Ancient Greece. Vases and Jewelry from the Borowski Collection*, Jerusalem.
- Bikakis 1985 M.H. Bikakis, *Archaic and Classical Imported Pottery in the Museums of Paros and Naxos*, diss. Univ. of Cincinnati.
- Bizzarri 1962 M. Bizzarri, La necropoli di Crocifisso del Tufo in Orvieto, *StEtr* 30, 1-154.
- Bizzarri 1966 M. Bizzarri, La necropoli di Crocifisso del Tufo II, *StEtr* 34, 1-109.
- Blatter 1967 R. Blatter, Eine ungewöhnliche Kleinmeisterschale, *AA* 82, 12-14.
- Blatter 1968 R. Blatter, Einige neue Töpfersignaturen, *AA* 83, 2-5.
- Blatter 1971 R. Blatter, Neandros und Hippokritos, *AA* 86, 422-27.
- Blatter 1973 R. Blatter, Eine seltene Kleinmeisterinschrift, *AA* 88, 67-72.
- Blatter 1975 R. Blatter, Nochmals 'CHAIREKAIPRIOME', *AA* 90, 350-51.
- Blatter 1977 R. Blatter, Signatur oder Werkstattbezeichnung, *AntW* 8.3, 57-58.
- Blatter 1981 R. Blatter, "Girl-Cocks" - zu einer ungewöhnlichen Schale des Xenokles, *AntK* 24, 68-69.



- Blatter 1983 R. Blatter, Menelaos und Helena?, *AntW* 14.3, 57.
- Blatter 1988 R. Blatter, Eine neue Töpfersignatur des Xenokles, *AntW* 19.2, 57.
- Blatter 1989 R. Blatter, Ein Werk des Amasis-Malers?, *AntW* 20.4, 57.
- Bloesch 1974 H. Bloesch, *Das Tier in der Antike*, Zürich.
- Bloesch 1982 H. Bloesch, *Griechische Vasen der Sammlung Hirschmann*, Zürich.
- Blok 1990 J.H. Blok, Patronage and the Peisistratidae, *BABesch* 65, 17-28.
- Blok 2000 J.H. Blok, Phye's procession: Culture, Politics and Peisistratid Rule, in Sancisi-Weerdenburg 2000, 17-48.
- Blome 1990 P. Blome, *Orient und frühes Griechenland, Kunstwerke der Sammlung H. und T. Bosshard*, Basel.
- Boardman 1958 J. Boardman, The Amasis Painter, *JHS* 78, 1-3.
- Boardman 1958-59 J. Boardman, Old Smyrna: the Attic Pottery, *BSA* 53-54, 152-81.
- Boardman 1972 J. Boardman, Herakles, Peisistratos and Sons, *RA* 1972, 57-72.
- Boardman 1974 J. Boardman, *Athenian Black figure Vases*, London.
- Boardman 1975 J. Boardman, Herakles, Peisistratos and Eleusis, *JHS* 95, 1-12.
- Boardman 1978a J. Boardman, Exekias, *AJA* 82, 11-25.
- Boardman 1978b J. Boardman, An anatomical puzzle, *AA* 93, 330-33.
- Boardman 1978c J. Boardman, Herakles, Delphi and Kleisthenes of Sikyon, *RA* 1978, 227-34.
- Boardman 1981 J. Boardman, Epiktetos II R.I.P., *AA* 96, 329-32.
- Boardman 1982 J. Boardman, Herakles, Theseus and Amazons, in D.C. Kurtz/B.A. Sparkes eds., *The Eye of Greece: Studies in the Art of Athens*, Cambridge 1982, 1-28.
- Boardman 1984 J. Boardman, Image and Politics in Sixth Century Athens, in Brijder 1984, 239-47.
- Boardman 1989 J. Boardman, Herakles, Peisistratos and the Unconvinced, *JHS* 109, 158-59.
- Boardman 1991 J. Boardman, The Sixth-Century Potters and Painters of Athens and their Public, in Rasmussen/Spivey 1991, 79-102.
- Boardman 2001 J. Boardman, *The History of Greek Vases*, London.
- Boardman 2002 J. Boardman, *The Archaeology of Nostalgia. How the Greeks re-created their mythical past*, London.
- Boardman 2003 J. Boardman, 'Reading' Greek Vases ?, *OxfJA* 22.1, 109-14.
- Boardman/Hayes 1966 J. Boardman /J. Hayes, *Excavations at Tocra 1963-1965, The Archaic Deposits I*, London.
- Boardman/Hayes 1973 J. Boardman /J. Hayes, *Excavations at Tocra. The Archaic Deposits and later Deposits II*, London.
- Boardman/Robertson 1979 J. Boardman/M. Robertson, *CVA Norwich, Castle Ashby 1, England* 15.
- Böhr 1982 E. Böhr, *Der Schaukelmaler*, Mainz.
- Bonghi Jovino 1986 M. Bonghi Jovino, *Gli Etruschi di Tarquinia*, Modena.
- Bonghi Jovino 2001 M. Bonghi Jovino ed., *Tarquinia. Scavi sistematici nell'abitato. Campagne 1982-1988. I materiali*, 2 (*TARCHNA* 3), Rome.
- Borgers 2007 O.E. Borgers, *The Theseus Painter. Style, Shapes and Iconography*. Allard Pierson Series vol. 16, Amsterdam 2007.
- Bothmer 1957 D. von Bothmer, *Amazons in Greek Art*, Oxford.
- Bothmer 1960 D. von Bothmer, New Vases by the Amasis Painter, *AntK* 3, 71-80.
- Bothmer 1962 D. von Bothmer, Five Attic Black-Figured Lip-Cups, *AJA* 66, 255-58.
- Bothmer 1969 D. von Bothmer, Elbows Out, *RA* 1969, 3-15.
- Bothmer 1971 D. von Bothmer, Three Vases by the Amasis Painter, *MadMitt* 12, 123-30.
- Bothmer 1985 D. von Bothmer, *The Amasis Painter and his World*, Malibu.
- Bottini/Setari 1995 A. Bottini/E. Setari, *Basileis. Antichi re in Basilicata*, Rome.
- Bottini/Setari 2003 A. Bottini/E. Setari, *La necropoli italica di Braidia di Vaglio in Basilicata. Materiali dallo scavo del 1994*, Rome.
- Bourgeois 2010 B. Bourgeois ed., « Une perfection dangereuse ». *La restauration des vases grecs, de Naples à Paris, XVIIIe-XIXe siècles*, *Techne* 32 (2010).

- Brandt 1997 H. Brandt, Herakles und Peisistratos, oder: Mythos und Geschichte, Anmerkungen zur Interpretation vorklassischer Vasenbilder, *Chiron* 27, 315-34.
- Brandt 2001 R.J. Brandt, Archaeologica Panathenaica II. Athena, Erechtheus, Peisistratos and the Panathenaic Festival, in Scheffer 2001, 103-13.
- Braun 1998 K. Braun, *Katalog der Antikensammlung des Instituts für Klassische Archäologie der Universität des Saarlandes*, Mönnesee.
- Braund 2005 D. Braund ed., *Scythians and Greeks. Cultural Interactions in Scythia, Athens and the Early Roman Empire*, Exeter.
- Brijder 1974 H.A.G. Brijder, Some Fragments of Attic Black-Figure Cups in Amsterdam, *BABesch* 49, 105-16.
- Brijder 1975 H.A.G. Brijder, Attic Black Figure Cups in Amsterdam and Exchange with Heidelberg, *BABesch* 50, 157-77.
- Brijder 1983 H.A.G. Brijder, *Siana Cups I and Komast Cups*, Allard Pierson Series vol. 4, Amsterdam.
- Brijder 1984 H.A.G. Brijder ed., *Ancient Greek and Related Pottery, Proceedings of the International Vase Symposium Amsterdam 1984*, Allard Pierson Series vol. 5, Amsterdam.
- Brijder 1991a H.A.G. Brijder, A Band-Cup by the Phrynos Painter in Amsterdam, in M. Gnade 1991, 21-30.
- Brijder 1991b H.A.G. Brijder, *Siana Cups II. The Heidelberg Painter*, Allard Pierson Series vol. 8, Amsterdam.
- Brijder 1993 H.A.G. Brijder, Simply decorated, black Siana Cups by the Taras Painter and Cassel Cups, *BABesch* 68, 129-45.
- Brijder 1997 H.A.G. Brijder, New Light on the Earliest Attic Black-Figure Drinking-Cups, in *Athenian Potters, Painters*, 1-15.
- Brijder 2000 H.A.G. Brijder, *Siana Cups III. The Red-black Painter, Griffin-bird Painter and Siana Cups resembling Lip-cups*, Allard Pierson Series vol. 13, Amsterdam.
- Brijder 2005 H.A.G. Brijder, 'Masterpieces' and Mass Production: The Case of the C Painter, in Strocka 2005, 245-55.
- Brijder forthcoming H.A.G. Brijder, *Siana Cups IV*.
- Brijder et al. 1996 H.A.G. Brijder/P. Heesen/ J.T. Smit-Lub/O. E. Borgers, *CVA Amsterdam*, Allard Pierson Museum 2, Netherlands 8.
- Brijder/Stibbe 1997 H.A.G. Brijder/C.M. Stibbe, A Bronze Cup in the Allard Pierson Museum, *BABesch* 72, 21-35.
- Brommer 1972 F. Brommer, *Herakles. Die zwölf Taten des Helden in antiker Kunst und Literatur*, Darmstadt.
- Brommer 1973 F. Brommer, *Vasenlisten zur griechischen Heldensage*<sup>3</sup>, Marburg.
- Brommer 1982 F. Brommer, *Theseus. Die Taten des griechischen Helden in der antiken Kunst und Literatur*, Darmstadt.
- Brommer 1983 F. Brommer, Herakles und Nereus, in Lissarrague/Thelamon 1983, 103-10.
- Brommer 1984 F. Brommer, *Herakles II. Die unkanonischen Taten des Helden*, Darmstadt.
- Brommer 1985 F. Brommer, Herakles und Theseus auf Vasen in Malibu, in *GVGetMus* 2, 183-228.
- Brouskari 1985 M. Brouskari, *The Paul and Alexandra Canellopoulos Museum*, Athens.
- Brownlee 1989 A.B. Brownlee, Attic Black Figure from Corinth: II, *Hesp.* 58, 384-92.
- Bruneau 1965 P. Bruneau, Le motif des coqs affrontés dans l'imagerie antique, *BCH* 89, 90-121.
- Buitron 1972 D. Buitron, *Attic Vase Painting in New England Collections*, exh. cat. March 1-April 5, 1972, Fogg Art Museum, Cambridge.
- Buitron-Oliver 1991 D. Buitron-Oliver ed., *New Perspectives in Early Greek Art*, Hanover.
- Buranelli 1989 F. Buranelli, *La Raccolta Giacinto Guglielmi*, Rome.
- Buranelli 1997 F. Buranelli ed., *La Raccolta Giacinto Guglielmi, La ceramica. Monumenti Musei e Gallerie Pontificie. Museo Gregoriano Etrusco*, cat. 4,1, Rome.

- Burow 2000 J. Burow, Attisch schwarzfigurige Keramik, in E. Kunze-Götte, *Archaische Keramik aus Olympia*, Berlin-New York.
- C.**
- Cabrera 2003 P. Cabrera, *La colección Várez Fisa en el Museo Arqueológica Nacional*, Madrid.
- Cabrera/Olmos 1985 P. Cabrera/R. Olmos 1985, Die Griechen in Huelva, *MadMitt* 26, 61-74.
- Callipolitis-Feytmans 1974 D. Callipolitis-Feytmans, *Les plats attiques à figures noires (Trav. Et Mém.* 19) Paris.
- Callipolitis-Feytmans 1979 D. Callipolitis-Feytmans, La coupe apode à boutons en attique et le Peintre d'Athènes 533, *BCH* 103, 195-215.
- Callipolitis-Feytmans 1980 D. Callipolitis-Feytmans, La coupe Athènes 17873 et le Peintre de Kallis, *BCH* 104, 317-32.
- Callipolitis-Feytmans 1986 D. Callipolitis-Feytmans, *CVA Athens*, National Museum 3, Greece 3.
- Camp 1986 J.M. Camp, *The Athenian Agora. Excavations in the Heart of Classical Athens*, London.
- Campenon 1999 C. Campenon, La céramique grecque de Saint-Pierre-lès-Martigues. L'apport des fouilles récentes: quelques remarques préliminaires, in Croissant/Rouveret 1999, 383-90.
- Camporeale 1967 G. Camporeale, Hippalektryon, *ArchCl* 19, 248-68.
- Camporeale 1985 G. Camporeale, *L'Etruria mineraria*, Milan.
- Canciani/Neumann 1978 F. Canciani/G. Neumann, Lydos der Sklave?, *AntK* 21, 17-22.
- Capecchi et al. 1998 G. Capecchi/O. Paoletti/C. Cianferi/A.M. Esposito/A. Romualdi eds., *In Memoria di Enrico Paribeni*, Rome.
- Caro 1986 S. de Caro, *Saggi nell'area del tempio di Apollo a Pompei. Scavi stratigrafici di A. Maiuri nel 1931-32 e 1942-43*, *QION* 3.
- Caro 1987 S. de Caro, Ceramica attica e italiota del Museo Civico 'Filangieri' di Napoli, *Prospettiva* 48, 52-60.
- Carpenter 1986 T.H. Carpenter, *Dionysian Imagery in Archaic Greek Art. Its Development in Black-Figure Vase Painting*, Oxford.
- Carpenter 1991 T.H. Carpenter, *Art and Myth in Ancient Greece*, London.
- Cassani 2009 S. Cassani ed., *Vasi antichi. Museo Archeologico Nazionale Napoli*, Naples 2009.
- Cavalier 1995 K. Cavalier, Did not potters portray Peisistratos posthumously as Herakles?, *Electronic Antiquity* 2.5.
- Cecchetti 1972 P.C. Cecchetti, *Decorazione dei costumi nei vasi attici a figure nere*, *Studi Miscellani* 19, Rome.
- Chamorro 1987 J.G. Chamorro, 'Survey of Archaeological Research on Tartessos', *AJA* 91, 197-232.
- Christiansen/Melander 1988 J. Christiansen/T. Melander eds., *Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery, Copenhagen, August 31-September 4, 1987*, Copenhagen.
- City beneath the City* L. Parlama/N.C. Stampolidis, *The City beneath the City*, Athens 2000.
- Clark 1990 A. J. Clark, *CVA Malibu*, J. Paul Getty Museum 2, U.S.A. 25.
- Clark 2002 A.J. Clark, *Understanding Greek Vases*, Malibu.
- Clark 2009 A.J. Clark, Some Practical Aspects of Attic Black-figured Olpai and Oinochoai, in Tsingarida 2009, 89-109.
- Clark/Gaunt 2002 A.J. Clark/J. Gaunt eds., *Essays in Honor of Dietrich von Bothmer*, Allard Pierson Series vol. 14, Amsterdam.
- CIRh III* G. Jacopi, *Clara Rhodos III. Scavi nelle Necropoli di Ialisso 1924-1928*, Rhodes 1929.
- CIRh IV* G. Jacopi, *Clara Rhodos IV. Scavi nelle Necropoli di Camiro 1929-1930*, Rhodes 1931.
- CIRh VIII* L. Laurenzi, *Clara Rhodos VIII. Necropoli ialisie (scavi dell'anno 1934)*, Rhodes 1936.

- Cohen 1991 B. Cohen, The Literate Potter: A Tradition of Incised Signatures on Attic Vases, *MetMusJ* 26, 49-95.
- Cohen 2000 B. Cohen ed., *Not the Classical Ideal. Athens and the Construction of the Other in Greek Art*, Leiden.
- Cohen 2006 B. Cohen ed., *The Color of Clay. Special Techniques in Athenian Vases*, Malibu.
- Cook 1971 R.M. Cook, 'Epoiesen' on Greek Vases, *JHS* 91, 137-38.
- Cook 1987 R.M. Cook, Pots and Pisistratan Propaganda, *JHS* 107, 167-69.
- Cook 1992 R.M. Cook, *Greek Painted Pottery*, 3rd ed., London/New York.
- Cook/Dupont 1998 R.M. Cook/P. Dupont, *East Greek Pottery*, London/New York.
- Corinth XIII C.W. Blegen/H. Palmer/R.S. Young, *Corinth XIII, The North Cemetery*, Princeton 1964.
- Corinth XV.III A.N. Stillwell/J.L. Benson, *Corinth XV.III, The Potters' Quarter. The Pottery*, Princeton 1984.
- Corinth XVIII.I E.G. Pemberton, *Corinth XVIII.I, The Sanctuary of Demeter and Kore, The Greek Pottery*, Princeton 1989.
- Crielaard et al. 1999 J.P. Crielaard/V. Stissi/G.J. van Wijngaarden eds. 1999, *The Complex Past of Pottery, Production, Circulation and Consumption of Mycenaean and Greek Pottery (16th to early 5th ct B.C.), Proceedings of the ARCHON international conference, held in Amsterdam, 8-9 November 1996*, Amsterdam.
- Cristofani 1992 M. Cristofani, *Caere 3.1, Lo Scarico arcaico della Vigna Parrochiale*, CNR, Rome.
- Cristofani 2003 M. Cristofani, *Caere 4.1. Vigna Parrochiale: scavi 1983-1989. Il santuario, la 'residenza' e l'edificio ellittico*, Rome.
- Cristofani/Pelagatti 1985 M. Cristofani/P. Pelagatti eds., *Il commercio etrusco arcaico, Atti dell' incontro di studi, Roma, dicembre 1983 (QArchEtr 9)*, Rome.
- Croissant/Rouveret 1999 F. Croissant/A. Rouveret et al., *Céramique et Peinture grecques. Modes d'emploi. Actes du colloque international École du Louvre, 26-28 avril 1995*, Paris.
- Crowther 1991 N.B. Crowther, The Apobates Reconsidered, *JHS* 111, 174-76.
- Csapo/Miller 2007 E. Csapo/M. Miller eds., *The Origins of Theatre in Ancient Greece and Beyond*, Cambridge.
- Culture et Cité A. Verbanck-Piérard/D. Viviers eds., *Culture et Cité: l'avènement d'Athènes à l'époque archaïque*, Brussels 1995.
- Curry 2000 M. Curry, The Export of Attic Black-Figure Pottery in the Early Sixth Century B.C., in *Periplous*, 80-88.
- Cygielman/Mangani 1991 M. Cygielman/E. Mangani, *La collezione Chigi-Zondadari*, Rome.
- D.**
- Danali-Giole 1986 K. Danali-Giole, The fight between Heracles and Triton on Athenian Black-Figure Vases, *ADelt* 41, english summ. p. 339.
- Danile 2005 L. Danile, Le coppe 'da parata' con decorazione figurata sotto il piede: un nuovo esemplare da Himera, *ASAtene* 83.1, 249-64.
- Dareggi 1969-70 G. Dareggi, Un nuovo vaso di Phrynos, *Rendiconti* 42, 63-71.
- Daux 1962 G. Daux, Chronique des Fouilles 1961, *BCH* 86, 838-39; 870, 872-73.
- Denoyelle 1992 M. Denoyelle ed., *Euphronios Peintre*, Paris.
- Denoyelle/Hesnard 2006 M. Denoyelle/A. Hesnard, La céramique grecque du Port de Marseille (Places Jules Verne et Villeneuve-Bargemon), in *Genière* 2006, 133-40.
- Dev<sup>2</sup> J.D. Beazley, *The Development of Attic Black-Figure*, Oxford 1951 (rev. ed. 1986).
- DeVries 1997 K. DeVries, Greek Fine Ware, 19-21 in idem et al., *Fieldwork at Gordion: 1993-1995*, *Anatolica* XXIII, 1-60.
- DeVries 2005 K. DeVries, Greek Pottery and Gordion Chronology, in *Kealhofer* 2005, 36-55.
- Dierichs 1981 A. Dierichs, *Das Bild des Greifen in der frühgriechischen Flächenkunst*, Regensburg.
- Dierichs 1993 A. Dierichs, *Erotik in der Kunst Griechenlands*, Mainz.

- Dimitriu 1966 S. Dimitriu, *Histria II*, Bucharest.
- Di Stefano 1976 C.A. Di Stefano et al., *I vecchi scavi nelle necropoli di Himera, Campagne di Scavo 1966-1973. Himera II*, Rome 1976.
- Dobrowolski 2007a W. Dobrowolski, *Stanislaw Kostka Potocki's Greek Vases*, Warsaw.
- Dobrowolski 2007b W. Dobrowolski, Kylix of the Tleson Painter, in Bentz/Kästner 2007, 35-40.
- Docter/Moormann 1999 R.F. Docter/E.M. Moormann eds., *Proceedings of the XVth International Congress of Classical Archaeology, Amsterdam, July 12-17, 1998*, Amsterdam.
- Domínguez 2002 A.J. Domínguez, Greeks in the Iberian Peninsula, in Tsetschladze/Snodgrass 2002, 429-505.
- Domínguez/Sánchez 2001 A.J. Domínguez/C. Sánchez, *Greek Pottery from the Iberian Peninsula*, Leiden.
- Dover 1978 K.J. Dover, *Greek Homosexuality*, New York.
- Dunbabin 1953 T. J. Dunbabin, Bellerophon, Herakles and Chimaera, in Mylonas/Raymond 1953, 1164 -84.
- Dunbabin 1962 T.J. Dunbabin, *Perachora I. The Sanctuary of Hera Akraia and Limeria*, Oxford.
- E.**
- Eisman 1974 M.M. Eisman, A Further Note on 'Epoiesen' Signatures, *JHS* 94, 172.
- Enea nel Lazio* 1981 AA.VV., *Enea nel Lazio, archeologia e mito, Bimillenario Virgiliano, exh. set. 22-dec. 31, 1981, Campidoglio-Palazzo dei Conservatori*, Rome.
- Enthousiasmos* H.A.G. Brijder/A.A. Drukker/C.W. Neeft, *Enthousiasmos. Essays on Greek and Related Pottery presented to J.M.Hemelrijk*, Allard Pierson Series vol. 6, Amsterdam 1996.
- Esposito/Tomasso 1993 A.M. Esposito/G. de Tomasso, *Vasi Attici. Museo Archeologico Nazionale di Firenze, Antiquarium*, Firenze.
- F.**
- Facchini 1977 G.M. Facchini, Cinque coppe dei "Kleinmeister" a Milano, *NotMil* 19-20, 63-68.
- Fales 1960 D. Fales, The New York Band-Cup Painter, *AJA* 64, 184.
- Fales 1971 D. Fales, The Oakeshott Painter, Lydos and the Centaur and BMN Painters, *AJA* 75, 201.
- Fellmann 1984 B. Fellmann, Zwei neue Randschalen des Elbows Out Malers, *AM* 99, 155-60.
- Fellmann 1988 B. Fellmann, *CVA München, Antikensammlungen* 10, Deutschland 56.
- Fellmann 1989 B. Fellmann, *CVA München, Antikensammlungen* 11, Deutschland 57.
- Fellmann 2002 B. Fellmann, Zur Chronologie des Tleson Malers, in Bentz 2002, 111-21.
- Felten 1975 W. Felten, *Attische Unterweltdarstellungen des VI. und V. Jhr. v. Chr., Münchener Archäologische Studien* 6, Munich.
- Fernández Jurado 1984 J. Fernández Jurado, *La presencia griega arcaica en Huelva. En Monografías Arqueológicas I, Disputación Provincial de Huelva*, Huelva.
- Fernández Jurado 1988-89 J. Fernández Jurado, *Huelva Arqueológica* X-XI, 3, *Tartessos y Huelva*, Huelva.
- Feruglio 1974 A.E. Feruglio, L'Umbria mediatrice di scambi con l' Adriatico, in *Aspetti e problemi dell'Etruria interna (Atti dell'VIII Conv. Naz. Di Studi Etruschi ed Italici)*, Firenze, 157-58.
- Fina 2002 G.M. della Fina ed., *Perugia etrusca. Atti del IX Convegno Internazionale di Studi sulla Storia e l'Archeologia dell'Etruria*, Rome.
- Fina 2003 G.M. della Fina ed. *Tra Orvieto e Vulci. Atti del X Convegno Internazionale di Studi sulla Storia e l'Archeologia dell'Etruria*, Rome.
- Fina 2004 G.M. della Fina ed., *I Greci in Etruria. Atti del XI Convegno Internazionale di Studi sulla Storia e l'Archeologia dell'Etruria*, Rome.
- Fina 2005 G.M. della Fina ed., *Orvieto, L'Etruria Meridionale Interna e l'Agro Falisco. Atti del XII Convegno Internazionale di Studi sulla Storia e l'Archeologia dell'Etruria*, Rome.

- Fischer/van Wees 1998 N. Fischer/H. van Wees eds., *Archaic Greece: New Approaches and New Evidence*, London.
- Fittschen 1969 K. Fittschen, *Untersuchungen zum Beginn der Sagen Darstellungen bei den Griechen*, Berlin.
- Flinders Petrie 1886 W.M. Flinders Petrie, *Naukratis I 1884-85*, London.
- Flourentzos 1992 P. Flourentzos, An Unknown Collection of Attic Vases from the Cyprus Museum, *RDAC* 1992, 151-56.
- Fornasier 2001 J. Fornasier, *Jagddarstellungen des 6.-4. Jhs v. Chr.: Eine ikonographische und ikonologische Analyse*, Münster.
- Fortunelli/Masseria 2009 S. Fortunelli/C. Masseria eds. 2009, *Ceramica attica da santuari della Grecia, della Ionia e dell' Italia. Atti Convegno Perugia 14-17 marzo 2007*, Venosa.
- Foxhall 1998 L. Foxhall, Cargoes of the Heart's Desire. The character of trade in the archaic Mediterranean world, in Fisher/van Wees 1998, 295-309.
- Frel 1977 J. Frel, The Kleophrades Painter in Malibu, *GettyMusJ* 4, 63-76 (esp. 75 n. 24).
- Frel 1994a J. Frel, Phrynos, Amasis, Taleides (1986) in J. Frel, *Studia Varia*, Rome, 13-16.
- Frel 1994b J. Frel, Two Notes on Exekias (1988), in J. Frel, *Studia Varia*, Rome, 17-18.
- Frel/True 1983 J. Frel /M. True, *Greek Vases of the Molly and Walter Bareiss Collection*, Malibu.
- Froning 1982 H. Froning, *Katalog der griechischen und italischen Vasen im Museum Folkwang*, Essen.
- Froning 1988 H. Froning, Anfänge der kontinuierenden Bilderzählung in der griechischen Kunst, *JdI* 103, 169-99.
- Furtwängler 1885 A. Furtwängler, *Beschreibung der Vasensammlung im Antiquarium I-II*, Berlin 1885 (1902).
- Furtwängler/Reichhold G. A. Furtwängler/K. Reichhold, *Griechische Vasenmalerei*, Munich 1904-32.
- Gabrici 1913 F. Gabrici, Cuma, *MonAnt* 22, 493-94.
- Gamer 1976 G. Gamer, Zur Madrider Bandschale des Amasismalers, *Homenaje a Garcia Bellido* II, 93-100.
- Gantz 1993 T. Gantz, *Early Greek Myth. A Guide to Literary and Artistic Sources*, Baltimore.
- Gastaldi/Maetzke 1994 P. Gastaldi/G. Maetzke eds., *La presenza etrusca nella Campania meridionale, Atti delle giornate di studio (Salerno-Pontecagnano, 16-18 nov. 1990)*, Florence.
- Gaudykesja 1964 Gaudykesja, B.F. ed., *Olbia, Temenos i Agora*, Moscow-Leningrad.
- Genière 2006 J. de la Genière, *Les clients de la céramique grecque. Cahiers du Corpus Vasorum*, Paris.
- Gerhard 1848-50 E. Gerhard, *Trinkschalen und Gefässe des Königlichen Museums zu Berlin*, Berlin.
- Gerleigner 2006 G.S. Gerleigner, Das Rätsel der Sphinx: Zur Verwendung von Schrift in der griechischen Vasenmalerei (paper from conference 'Ikonotexte-duale Mediensituationen', 17-19.02.2006 in Rauischholzhausen, published on internet).
- Gill 1991 D.W.J. Gill, Pots and Trade: Spacefillers or Objets d'Art?, *JHS* 111, 29-47.
- Ghali-Kahil 1955 L.B. Ghali-Kahil, *Les enlèvements et le retour Hélène*, Paris.
- Ghali-Kahil 1960 L.B. Ghali-Kahil, *Etudes Thasiennes VII. La céramique grecque (Fouilles 1911-1956)*, Paris.
- Giudice 1979 F. Giudice, Osservazione sul commercio dei vasi attici in Etruria e in Sicilia, *CronCatania* 18, 153-62.
- Giudice 1997 F. Giudice, Le importazioni attiche in Magna Grecia: appunti per la definizione del quadra di Riferimento, *Ostraka* VI.2, 401-13.
- Giudice 2003 F. Giudice, La distribuzione della ceramica attica nell'area mediterranea: dai dati Beazley alle nuove acquisizione, in Schmaltz/Söldner 2003, 280-86.
- Giudice/Tusa 1992 F. Giudice/S. and V. Tusa, *La Collezione archeologica del Banco di Sicilia*, Palermo.
- Gjerstad 1960 E. Gjerstad, *Early Rome III*, Lund.

- Gjerstad 1966 E. Gjerstad, *Early Rome IV*, Lund.
- Gjerstad 1977 E. Gjerstad, *Greek Geometric and Archaic Pottery found in Cyprus*, Stockholm.
- Glynn 1981 R. Glynn, Herakles, Nereus and Triton: A Study of Iconography in Sixth Century Athens, *AJA* 85, 121-32.
- Gnade 1991 M. Gnade ed., *Stips Votiva. Papers presented to C.M. Stibbe*, Amsterdam.
- Görkay 1999 K. Görkay, Attic Black-Figured Pottery from Daskyleion, *Asia Minor Studien*, Band 34, *Studien zum antiken Kleinasien IV*, Bonn, 1-100.
- Golden 1998 M. Golden, *Sport and Society in Ancient Greece*, Cambridge.
- Goldhill/Osborne 1999 S. Goldhill/R. Osborne, *Performance-culture and Athenian Democracy*, Cambridge.
- Gorbunova 1979 K.S. Gorbunova, Les fragments de la coupe de Sakonides provenant des fouilles à Olbia en 1973-74, in J. Coldstream/M.A.R. Colledge eds., *Greece and Italy in the Classical World. Acta of the XI International Congress of Classical Archaeology, London 3-9. 12. 1978*, London 1979, 215.
- Gorbunova 1982 K.S. Gorbunova, Attic Black-Figure Pottery from the G Excavation Area in Berezan Island, 1962-1971 Field Seasons, in S. Boriskovskaya ed., *Chudozestvennye izdelija antichnich masterov*, Leningrad, 36-49.
- Gorbunova 1983 K.S. Gorbunova, *Czernofigurnye atticzeskie vazy v Ermitazse*, Leningrad.
- Grabow 1998 E. Grabow, *Schlangenbilder in der griechischen schwarzfigurigen Vasenkunst*, Münster.
- Graef/Langlotz B. Graef/E. Langlotz, *Die Antiken Vasen von der Akropolis zu Athen I*, Berlin 1909-25.
- Greco 2005 G. Greco, Committenza e fruizione della ceramica attica nelle Campania settentrionale, in Panvini/Giudice 2005, 155-76.
- Green 2009 J.R. Green 2009, *The Logie Collection. A Catalogue of the James Logie Memorial Collection of Classical Antiquities at the University of Canterbury, Christchurch*, Christchurch.
- Green/Rawson 1981 J.R. Green/B. Rawson eds. 1981, *Antiquities. A Description of the Classics Department Museum in the Australian National University, Canberra*, Canberra.
- Greenhalgh 1973 P.A.L. Greenhalgh, *Early Greek Warfare. Horsemen and Chariots in the Homeric and Archaic Ages*, Cambridge.
- Greifenhagen 1971 A. Greifenhagen, Attisch schwarzfigurige Prachtschalen mit bemalter Standfläche, *JdI* 86, 80-102.
- Greifenhagen 1978a A. Greifenhagen, Zeichnungen nach Attisch schwarzfigurigen Vasen im DAI Rom, *AA* 93, 499-551.
- Greifenhagen 1978b A. Greifenhagen, *Griechische Vasen auf Bildern des 19. Jahrhunderts*, Heidelberg.
- Grinten 1966 E.F. van der Grinten, *On the composition of the medallions in the interiors of Greek black- and red-figured kylikes*, Amsterdam.
- GVGetMus 1 J. Frel/S. Knudsen Morgan eds., *Greek Vases in the J. Paul Getty Museum*, vol. 1, Malibu 1983.
- GVGetMus 2 J. Frel/S. Knudsen Morgan eds., *Greek Vases in the J. Paul Getty Museum*, vol. 2, Malibu 1985.
- GVGetMus 4 M. True ed., *Greek Vases in the J. Paul Getty Museum*, vol. 4, Malibu 1989.
- H.**
- Haba Quirós 1998 S. Haba Quirós, *Medellin Romano. La colonia Medellinensis y su territorio*, Badajoz 1998.
- Hafner 1938 G. Hafner, *Viergespanne in Vorderansicht*, Berlin.
- Haldenstein 1982 J.T. Haldenstein, *Little Master Cups, Studies in 6th Century Attic Black-Figure Vase Painting*, diss. Univ. of Cincinnati.
- Haldenstein 1991 J.T. Haldenstein, Four Attic Black-figure Cups at the Elvehjem, *Univ. of Wisconsin-Madison Bulletin/Annual Report 1989-91*, 6-12.

- Hamma 1989 K. Hamma ed., *The Dechter Collection of Greek Vases*, San Bernardino.
- Hannah 1995 R. Hannah, Peisistratos, the Peisistratids and the Introduction of Herakles to Olympus: an Alternative Scenario, *Electronic Antiquity* 3.2.
- Hannestad 1988a L. Hannestad, The Athenian Potter and the Home Market, in Christiansen/Melander 1988, 222-30.
- Hannestad 1988b L. Hannestad, Athenian Pottery in Etruria c. 550-470 B.C., *ActaArch* 59, 113-30.
- Hannestad 1989 L. Hannestad, *The Castellani Fragments in the Villa Giulia, Athenian Black Figure*, Vol. I, Aarhus.
- Hannestad 1990 L. Hannestad, Athenian Pottery in Italy c. 550-470: Beazley and quantitative studies', in Rizza 1990, 211-16.
- Hannestad 1991 L. Hannestad, Athenian Pottery in Corinth c. 600-470 B.C., *ActaArch* 62, 151-63.
- Hannestad 1999 L. Hannestad, The Reception of Attic Pottery by Indigenous Peoples of Italy: the Evidence from Funerary Contexts, in Crielaard et al. 1999, 303-18.
- Hatzivassiliou 2009 E. Hatzivassiliou, Warriors at a Mound: a Puzzle Scene by the Theseus and Athena Painters, in Nørskov/Hannestad 2009, 115-32.
- Hauck 2000 M. Hauck, *Enten, Hirsche & Elefanten. Ein Haus für alte Tiere*, Frankfurt.
- Hauser 1896 F. Hauser, Eine Sammlung von Stilproben griechischen Keramik, *Jdl* 11, 177-97.
- Hedreen 1992 G. Hedreen, *Silens in Attic Black-figure Vase-painting*, Ann Arbor.
- Hedreen 1994 G. Hedreen, Silens, Nymphs, and Maenads, *JHS* 114, 47-69.
- Hedreen 2006 G. Hedreen, "I Let Go My Force Just Touching Her Hair"; Male Sexuality in Athenian Vase-Paintings of Silens and Iambic Poetry, *ClAnt* 25.2, 277-325.
- Hedreen 2007 G. Hedreen, Myths of Ritual in Athenian Vase-Paintings of Silens, in Csapo/Miller 2007, 150-95.
- Hedreen 2009 G. Hedreen, Ambivalence, Athenian Dionysiac Vase-imagery and the Discourse on Human Social Evolution, in Schmidt/Oakley 2009, 125-33.
- Heesen 1996 P. Heesen, *The J.L. Theodor Collection of Attic Black-Figure Vases*, Allard Pierson Series vol. 10, Amsterdam.
- Heesen 2006 P. Heesen, Drinking Inscriptions on Attic little-master cups: Does size matter? A contribution to the AVI Project, *MusHelv* 63.1, 44-62.
- Heesen 2009 P. Heesen, From Xenokles to Tleson; What's in a Name?, in Moormann/Stissi 2009, 119-24.
- Heilmeyer 1988 W.D. Heilmeyer, *Antikenmuseum Berlin. Die ausgestellten Werke*, Berlin.
- Helbig<sup>4</sup> I-IV W. Helbig, *Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom* I-IV, 4th ed. Tübingen 1963-72.
- Hemelrijk 1984 J.M. Hemelrijk, *Caeretan Hydriae*, Mainz.
- Herbert 1964 K. Herbert, *Ancient Art in Bowdoin College*, Cambridge (Mass.).
- Herbert 1972 K. Herbert, *Greek and Latin Inscriptions in the Brooklyn Museum*, Brooklyn.
- Höckmann/Krug 1977 U. Höckmann/A. Krug eds., *Festschrift für Frank Brommer*, Mainz.
- Höckmann/Kreikenbom U. Höckmann/D. Kreikenbom eds., *Naukratis. Die Beziehungen zu Ostgriechenland, Ägypten und Zypern in archaischen Zeit, Akten der Table Ronde in Mainz, 25.-27. November 1999*, Möhnesee 2001.
- Hölscher 1972 F. Hölscher, *Die Bedeutung archaischer Tierkämpfbilder*, Würzburg.
- Hoffmann 1969 H. Hoffmann, Erwerbsbericht des Museum für Kunst und Gewerbe Hamburg, *AA* 84, 346-47.
- Hoffmann 1982 H. Hoffmann, YBPIN OPΘIAN KNOΔAΛON, in *Antidoron Jürgen Thimme*, 61-74.
- Hoffmann 1987 H. Hoffmann, Notizen zur Françoisvase, in *Images et Société*, 27-32.
- Hofsten 1997 S. von Hofsten, *The Theme of the Feline-and-Prey in Archaic Greek Art. Classification-Distribution-Origin-Iconographical Context*, diss. Univ. of Stockholm.
- Hofstetter 1990 F. Hofstetter, *Sirenen im archaischen und klassischen Griechenland. Beiträge zur Archäologie* 19, Würzburg.
- Hogarth 1898-99 D.G. Hogarth, Excavations at Naukratis, *BSA* 5, 26-98.



- Hood 1982 R.G. Hood, *Greek Vases in the University of Tasmania*, Hobart.
- Hoppin 1924 J.C. Hoppin, *A Handbook of Greek Black-figured Vases*, Paris.
- Hornbostel 1977 W. Hornbostel ed., *Kunst der Antike, Schätze aus norddeutschem Privatbesitz*, Hamburg.
- Hornbostel 1980 W. Hornbostel ed., *Aus Gräbern und Heiligtümern, Die Antikensammlung Walter Kropatscheck*, Mainz.
- Hornbostel 1986 W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, Hamburg, 29.5-29.8, 1986.
- Huber 2001 K. Huber, *Ceramica attica e calcidese*, in Bonghi Jovino 2001, 411-15.
- Huber 1993 V. Huber, *Die griechisch-mutterländische und die ostgriechisch-jonische Keramik der Sammlung Dr. K.G.*, diss. Univ. of Innsbruck.
- Hundt/Peters 1961 A. Hundt/K. Peters, *Greifswalder Antiken*, Berlin.
- Hupperts 1987 C.A.M. Hupperts, *Greek Love: Homosexuality or Paederasty? Greek Love in Black Figure Vase-Painting*, Christiansen/Melander 1988, 255-68.
- Hupperts 2000 C.A.M. Hupperts, *Eros Dikaïos*, diss. Univ. of Amsterdam.
- I.**
- Iacobazzi 2004 B. Iacobazzi, *Le ceramiche attiche a figure nere. Gravisca, Scavi nel Santuario Greco V*, Bari.
- Images et Société* C. Bérard/C. Bron/A. Pomari eds., *Images et Société en Grèce ancienne, L'iconographie comme méthode d'analyse. Actes du colloque international, Lausanne 8-11 février 1984, Cahiers d'Arch. Romande 36*, Lausanne 1987.
- Immerwahr 1984 H.R. Immerwahr, *The signatures of Pamphaios*, *AJA* 88, 341-52.
- Immerwahr 1990 H.R. Immerwahr, *Attic Script. A Survey*, Oxford.
- Immerwahr 2006 H.R. Immerwahr, *Nonsense Inscriptions and Literacy*, *Kadmos* 45, 136-72.
- Immerwahr 2007 H.R. Immerwahr, *Aspects of Literacy in the Athenian Ceramicus*, *Kadmos* 46, 153-98.
- Iozzo 1998 M. Iozzo, *Kleitias e le prime coppe a labbro distinto*, in Capecchi et al. 1998, 251-62.
- Iozzo 2000 M. Iozzo, *Osservazioni su una kylix attica con amphippos*, in *Alètes. Miscellanea per i settant'anni di Roberto Caprara*, Massafra.
- Iozzo 2002 M. Iozzo, *La collezione Astarita nel Museo Gregoriano Etrusco II.1. Ceramica attica a figure nere*, Vatican.
- Iozzo 2006 M. Iozzo, *Osservazioni sulle più antiche importazioni di ceramica greca a Chiusi e nel suo territorio (circa 650/620-550/520)*, in Genière 2006, 107-32.
- Isler 1994 H.P. Isler, *Der Töpfer Amasis und der Amasis-Maler, Bemerkungen zur Chronologie und zur Person*, *JdI* 109, 93-114.
- Isler 2009 H.P. Isler, *Unbekannte Kleinmeisterschalen*, in C. Reinholdt/P. Scherrer/W. Wohlmayr eds. 2009, *AIAKEION. Beiträge zur Klassischen Altertumswissenschaft zu Ehren von Florens Felten*, Vienna, 37-48.
- Isler/Seiterle 1973 H.P. Isler/G. Seiterle eds., *Zur griechischen Kunst: Hansjörg Bloesch zum sechzigsten Geburtstag am 5. Juli 1972*, *AntK Beiheft 9* (1973).
- Isler-Kerényi 1969 C. Isler-Kerényi, *Nike. Der Typus der laufenden Flügelfrau in archaischer Zeit*, Erlenbach-Zürich.
- Isler-Kerényi 1993 Dionysos und Solon, *AntK* 36, 1-10.
- Isler Kerényi 2004 C. Isler-Kerényi, *Civilizing Violence. Satyrs on 6<sup>th</sup>-Century Greek Vases*, Göttingen.
- Isler-Kerényi 2007 C. Isler-Kerényi, *Dionysos in Archaic Greece*, Leiden.
- J.**
- Jackson 1976 D.A. Jackson, *East Greek Influence on Attic Vases*, London.
- Johannowsky 1983 W. Johannowsky, *Materiali di età arcaica della Campania. Monumenti Antichi della Magna Grecia IV*, Naples 1983.
- Johansen 1960 K.F. Johansen, *Eine attische Trinkschale*, *Acta Arch XXXI*, 129-45.

- Johnston 1979 A.W. Johnston, *Trademarks on Greek Vases*, Warminster.
- Johnston 1985 A.W. Johnston, Etruscans in the Greek Vase Trade?, in Cristofani/Pelagatti 1985, 249-55.
- Johnston 1991 A.W. Johnston, Greek Vases in the Marketplace, in Rasmussen/Spivey 1991, 203-31.
- Johnston 1992 A.W. Johnston, review of L. Hannestad, Castellani Fragments I, *JHS* 112, 215-16.
- Jongkees-Vos 1971 M.F. Jongkees-Vos, The Centaur Painter, in J.H. Jongkees/M.F. Jongkees-Vos, *Varia Archaeologica*, Alkmaar, 13-21.
- Jordan 1988 J.A. Jordan, *Attic Black-Figured Eye-Cups*, diss. New York Univ.
- Jucker 1977 H. Jucker, Herakles und Atlas auf einer Schale des Nearchos in Bern, in Höckmann/Krug 1977, 191-99.
- Junker 2002 K. Junker, Symposiumsgeschirr oder Totengefäße ? Überlegungen zur Funktion attischer Vasen des 6. und 5. Jahrhunderts v. Chr., *AntK* 45, 3-25.
- K.**
- Kästner 2005 U. Kästner ed., *Dokumentation der Verluste. Antikensammlung*, Band V.1, Berlin.
- Kaltsas 1998 N.E. Kaltsas, *AKANTHOΣΙ. Demosieumata ArchDelt* 65, Athens.
- Kealhofer 2005 L. Kealhofer ed., *The Archaeology of Midas and the Phrygians. Recent Work at Gordion*, Philadelphia.
- Kerameikos* VII.2 E. Kunze-Götte/K. Tancke/K. Vierendeel, *Die Nekropole der Mitte des 6. bis 5. Jhdts v. Chr. Die Beigaben. Kerameikos VII/2*, Munich.
- Keuls 1985 E.C. Keuls, *The Reign of the Phallus. Sexual Politics in Ancient Athens*, New York.
- Keuls 1988 E.C. Keuls, The Social Position of Attic Vase Painters and the Birth of Caricature, in Christiansen/Melander 1988, 300-13.
- Keuls 1989 E.C. Keuls, New Light on the Social Position of Vase Painters in Late Archaic Athens, *Mélanges Pierre Levet* III, 149-67.
- Kilinski 1972 K. Kilinski II, An Attic Black-Figured Band Cup, *Muse* 6, 24-27.
- Kilmer 1993 M.F. Kilmer, In Search of the Wild Kalos-name, *EchosCl* 37, 173-99.
- Kilmer/Develin 1994 M.F. Kilmer/R. Develin, The Amasis Painter: Erotica, Scatologica and Inscriptions, *Electronic Antiquity* 2.1.
- KLA* I D. and R. Vollkommer, *Künstlerlexikon der Antike* I, Munich-Leipzig.
- KLA* II D. and R. Vollkommer, *Künstlerlexikon der Antike* II, Munich-Leipzig.
- Klein 1887 W. Klein, *Die griechischen Vasen mit Meistersignaturen*, 2nd. ed., Vienna.
- Klein 1898 W. Klein, *Die griechischen Vasen mit Lieblingsinschriften*, Leipzig.
- Kluiver 2003 J. Kluiver, *The Tyrrhenian Group of Black-Figure Vases*, Amsterdam.
- Kluwe 1967 E. Kluwe, Die Vasenkunst der Peisistratidenzeit und ihr Aussagewert für die Wirtschafts- und Kulturpolitik der athenischen Tyrannen, in G. von Lücken/K. Zimmermann eds., *Die griechische Vase*, Rostock, 469-73.
- Koch-Harnack 1983 G. Koch-Harnack, *Knabenliebe und Tiergeschenke, Ihre Bedeutung im päderastischen Erziehungssystem Athens*, Berlin.
- Koch-Harnack 1989 G. Koch-Harnack, *Erotische Symbole, Lotosblüte und gemeinsamer Mantel auf antiken Vasen*, Berlin.
- Kopf-Wendling 1989 U. Kopf-Wendling, *Die Darstellungen der Sirene in der griechischen Vasenmalerei des 7., 6. und 5. Jahrhunderts v. Chr.*, Freiburg.
- Kozzloff 1981 A.P. Kozzloff ed., *Animals in Ancient Art from the Leo Mildenberg collection*, Mainz.
- Krause 2007 C. Krause, *Möglichkeiten der Interaktion von Vasenbild und Inschriften mit wörtlicher Rede auf Keramik*, Propylaeum-DOK Datenbank.
- Kretschmer 1894 P. Kretschmer, *Die griechischen Vaseninschriften ihrer Sprache nach untersucht*, Gütersloh.
- Kreuzer 1992 B. Kreuzer, *Frühe Zeichner 1500-500 v. Chr., Aegyptische, griechische und etruskische Vasenfragmente der Sammlung H.A.Cahn*, Basel, Freiburg.

- Kreuzer 1998a B. Kreuzer, *Die attisch schwarzfigurige Keramik aus dem Heraion von Samos*, Samos XXII, Mainz.
- Kreuzer 1998b B. Kreuzer, Eine Lekanis in Florenz- Zwei Maler teilen sich die Arbeit, *AA* 113, 253-70.
- Kreuzer 2009 B. Kreuzer, Wozu heute noch Malerzuschreibungen? Das Beispiel Lydos, in Schmidt/Oakley 2009, 143-52.
- Krinzinger 2000 F. Krinzinger ed., *Die Ägäis und das westliche Mittelmeer. Beziehungen und Wechselwirkungen 8. bis 5. Jh. V. Chr. Akten des Symposions Wien, 24. bis 27. März 1999. Archäologische Forschungen*, Band 4, Wien.
- Kryzickij/Brijksich 1989 S.D. Kryzickij/S.B. Brijksich et al., *Sel'skaja okrug Ol'vii*, Kiev.
- Kunisch forthcoming *Attische Keramik in Milet*, forthcoming.
- Kunze 1934 E. Kunze, Ionische Kleinmeister, *AM* 59, 81-122.
- Kunze 1964 E. Kunze, Ausgrabungen in Olympia 1963/4, *ADelt* 19, 165-73.
- Kunze-Götte 1999 E. Kunze-Götte, Ein besonderer Flügeljüngling archaischer Zeit, *AK* 42, 52-62.
- Kurtz 1989 D.C. Kurtz ed., *Greek Vases. Lectures by J.D. Beazley*, Oxford.
- L. R. Laffineur 1984 R. Laffineur, Egrapsen: peinture et écriture en Grèce, *Art & Fact* 3, 66-70.
- Landolfi 1987 M. Landolfi, La stipe votiva del santuario di Zeus, in *Studi su Iasos di Caria, Bd'A Suppl.* 31-32, 59-66.
- Lane 1948 A. Lane, *Greek Pottery*, London.
- Langlotz 1932 E. Langlotz, *Griechische Vasen im Martin von Wagner Museum, Würzburg*, Munich.
- Lapatin 2008 K. Lapatin ed., *Papers on Special Techniques in Athenian Vases*, Los Angeles.
- Laurens 1984 A.-F. Laurens, *Catalogue des collections de la Société Archeologique de Montpellier II*, Montpellier.
- Lear/Cantarella 2008 A. Lear/E. Cantarella, *Images of Ancient Greek Pederasty. Boys were their Gods*, Abingdon/New York.
- Lemos 1997 A.A. Lemos, Athenian Black-Figure: Rhodes Revisited, in *Athenian Potters, Painters*, 457-68.
- Levi 1928-29a D. Levi, I frammenti fiorentini della collezione Campana I, *Bd'A* 8, 166-91.
- Levi 1928-29b D. Levi, I frammenti fiorentini della collezione Campana II, *Bd'A* 8, 211-29.
- LIMC *Lexicon Iconographicum Mythologiae Classicae*.
- Lippolis 1994 E. Lippolis ed., *Catalogo del Museo Nazionale Archeologico di Taranto III*, 1. *Taranto. La Necropoli: Aspetto e Problemi della Documentazione Archeologica tra VII e I sec. a.c.*, Taranto.
- Lippolis 1997 E. Lippolis, 'Taranto e la politica di Atene in Occidente', *Ostraka* VI.2, 359-78.
- Lissarrague 1987 F. Lissarrague, *The Aesthetics of the Greek Banquet. Images of Wine and Ritual*, Princeton.
- Lissarrague 1990 F. Lissarrague, *L'autre guerrier; archers, peltastes, cavaliers dans l' imagerie attique*, Paris-Rome.
- Lissarrague 1992 F. Lissarrague, GRAPHEIN écrire et dessiner, in C. Bron/E. Kassapoglou eds., *L'image en jeu: de l'antiquité à Paul Klee*, Yens-sur-Morges 1992, 189-203.
- Lissarrague 1999a F. Lissarrague, *Vases grecs. Les Athéniens et leurs images*, Paris.
- Lissarrague 1999b F. Lissarrague, Publicity and Performance: Kalos Inscriptions in Attic Vase Paintings, in Goldhill/Osborne 1999, 359-73.
- Lissarrague/Thelamon 1983 F. Lissarrague/F. Thelamon eds., *Image et Céramique grecque. Actes du Colloque de Rouen, 25-26 novembre 1982*, Rouen.
- Lohmann 2007 H. Lohmann et al., Forschungen und Ausgrabungen in der Mykale 2001-2006, *IstMitt* 57, 59-178.
- Long/Miro/Volpe 1992 L. Long/J. Miro/G. Volpe eds., 'Les épaves archaïques de la Pointe Lequin', in M. Bats et al. eds., *Marseille grecque et la Gaule. Actes du colloque international d'*

- histoire et d'archéologie et du Ve congrès archéologique de Gaule méridionale, Marseilles, novembre 1990, Lattes, 199-234, 465-67.*
- Lo Porto 1959/60 F.G. Lo Porto, Ceramica arcaica della necropoli di Taranto, *ASAtene* 37/38, 7-230.
- Lo Porto 1968 F.G. Lo Porto, Bronzi arcaici e vasi attici inediti del Museo Ridola di Matera, *Bd'A* 53, 110-22.
- Lo Porto 1990 F.G. Lo Porto, Testimonianze archeologiche della espansione tarantino in età arcaica, *Taras* X.1, 67-96.
- Lo Porto 2002/3 F.G. Lo Porto, Taranto e dintorni – Ritrovamenti tombali di età arcaica, *NotSc* 2002/3, 457-506.
- Lowenstam 1993 S. Lowenstam, The Arming of Achilles on Early Greek Vases, *CIJ* 12, 199-223.
- M.**
- Mackay 1993 E.A. Mackay, A fragment attributed to the Centaur Painter, *Scholia, Natal Studies in Classical Antiquity*, NS vol. 2, 149-52.
- Mackay 1999 E.A. Mackay ed., *Signs of Orality. The Oral Tradition & its Influence in the Greek and Roman World*, Leiden.
- Mackay 2010 E.A. Mackay, *Tradition and Originality: A Study of Exekias*, London.
- Maetzke 1980 G. Maetzke, *Vaso François, Bd'A, serie speciale*, Roma.
- Maetzke 1993 G. Maetzke ed., *La civiltà di Chiusi e del suo territorio, Atti del XVII Convegno di Studi Etruschi ed Italici, Chianciano Terme 1989*, Firenze.
- Maffei/Nastasi 1990 A. Maffei/F. Nastasi eds., *Caere e il suo territorio da Agylla a Centumcellae*, Rome.
- Maffre 1971 J.-J. Maffre, Vases grecs de la collection Zénon Piéridès, *BCH* 95, 627-702.
- Maffre 1979 J.-J. Maffre, Céramique attique à décor mythologique, Thasiaca, *BCH Suppl.* V, 21-74.
- Maffre 2009 J.-J. Maffre, Trente ans de recherches sur la céramique attique trouvée à Thasos par l'École française d'Athènes depuis 1956, *AMΘ* 20, 185-203.
- Maiuri 1923-24 A. Maiuri, Jalissos. Scavi della Missione archeologica Italiana a Rodi, *ASAtene* VI-VII, 83-341.
- Malagardis 1989 N. Malagardis, Note sur un peintre Athénien novateur ou du bon usage de la passion chez les dieux, *AEphem* 128, 105-14.
- Malagardis 1999 N. Malagardis, Le Peintre de Heidelberg et le milieu des novateurs du céramique d'Athènes au VI<sup>e</sup> siècle, *ΦΩΣ KYKΛΑΔΙΚΟΝ, Festschrift for N.S. Zapheiropoulos*, Athens, 202-19.
- Malagardis 2003 N. Malagardis, Ἀπαρχαί d'un céramiste du temps de Néarchos au sanctuaire de la Nympe, in Schmaltz/Söldner 2003, 31-34.
- Malagardis 2009a N. Malagardis, Coupes à lucarne à figures noires: une création attique. Un étrange attelage au service d'Héraclès sur un coupe à lucarne de Sellada, Théra, in Moormann/Stissi 2009, 99-118.
- Malagardis 2009b N. Malagardis, À propos d'une coupe de Sellada : les coupes de prestige archaïques attiques reconsidérées - Quelques réflexions concernant leur usage, in Tsingarida 2009, 253-90.
- Malagardis/Iozzo 1995 N. Malagardis/M. Iozzo, Amasis et les autres-nuovi documenti del Pittore di Amasis, *AEphem* 134, 185-208.
- Manakidou 1994 H.P. Manakidou, Παραστάσεις με ὅρματα (80ς-50ς αι. π. Χ). Παρατηρήσεις στην ἑικονογραφία τους, Thessaloniki.
- Maras 2005 D.F. Maras, ἘΓΡΑΨΕΝ vs. ἘΠΟΙΗΣΕΝ nelle firme di Euphronios : rapporti di prestigio tra le arti del pittore e del vasaio, *RdA* 29, 149-54.
- Marconi 2004 C. Marconi ed., *Greek Vases: Images, Contexts and Controversies. Proceedings of the Conference sponsored by The Center for the Ancient Mediterranean at Columbia University, 23-24 March 2002*, Leiden.
- Mariani 1897 L. Mariani, Nuove scoperte nell' area dell' antica città e della sua necropoli, *NotSc* 1897, 233-34.

- Martelli 1979 M. Martelli, Prime considerazioni sulla statistica delle importazioni greche in Etruria nel periodo arcaico, *StEtr* 47, 37-52.
- Martelli 1989 M. Martelli, La ceramica greca in Etruria: problemi e prospettiva di ricerca, *Atti del secondo Congresso Internazionale etrusco, Firenze, maggio-giugno 1985 (Suppl. StEtr)*, Rome, 781-811.
- Marzi Costagli 1975 M.G. Marzi Costagli, Kylix attica firmata da Euarchos nella collezione Vagnonville, *Prospettiva* 3, 45-48.
- Marzi Costagli 1981 M.G. Marzi Costagli, Nuovi Vasi attici del Museo Archeologico di Firenze, *Bd'A* 66, 13-24.
- Masseria 2009 C. Masseria, Ceramiche attiche dalla necropoli di Tarquinia e dall'emporion di Gravisca. Un confronto, in Fortunelli/Masseria 2009, 329-68.
- Masiello 1997 L. Masiello ed., *Atleti e Guerrieri, tradizioni aristocratiche a Taranto tra VI e V sec. A.C. Catalogo del Museo Nazionale Archeologico di Taranto* 1,3, Taranto.
- Maul-Mandelartz 1990 E. Maul-Mandelartz, *Griechische Reiterdarstellungen in agonistischem Zusammenhang*, Frankfurt.
- McGowan 1995 E.P. McGowan, Tomb Marker and Turning Post: Funerary Columns in the Archaic Period, *AJA* 99, 615-32.
- Meligunis-Lipàra II L. Bernabò-Brea/M. Cavalier, *Meligunis-Lipàra II, La necropoli greca e romana nella contrada Diana*, Palermo 1965.
- Mertens 1987 J.R. Mertens, Some Thoughts on Attic Vase-Painting of the 6th Cent. B.C., in Christiansen/Melander 1988, 414-34.
- Mertens 2010 J.R. Mertens, *How to Read Greek Vases*, New York.
- Metzger 1972 H. Metzger, *Fouilles de Xanthos IV. Les céramiques archaïques et classiques de l'Acropole Lycienne*, Paris.
- Metzler 1969 D. Metzler, Eine Attische Kleinmeisterschale mit Töpferszenen in Karlsruhe, *AA* 84, 138-52.
- Meyer 1980 J. Ch. Meyer, Roman History in Light of the Import of Attic Vases to Rome and Etruria in the 6th and 5th Centuries B.C., *ARID* 9, 47-68.
- Michaud 1970 J.P. Michaud, Chronique des Fouilles 1968 et 1969, *BCH* 94, 1130-31.
- Michaud 1972 J.P. Michaud, Chronique des Fouilles en 1971, *BCH* 96, 593-816.
- Min 1998 M. de Min, *Documenti inediti dell'Italia antica, Centro Studi Ricerche Ligabue-Abstracta Archaeologica* 1998, Treviso.
- Mingazzini 1930 P. Mingazzini, *Catalogo dei vasi della collezione Augusto Castellani*, Rome.
- Möller 2000 A. Möller, *Naukratis. Trade in Archaic Greece*, Oxford.
- Mommsen 1975 H. Mommsen, *Der Affecter*, Mainz.
- Mommsen 1989 H. Mommsen, Zwei schwarzfigurige Amphoren aus Athen, *AntK* 32, 118-46.
- Mommsen 1997 H. Mommsen, ΑΜΑΣΙΣ ΜΕΠΟΙΕΣΣΕΝ: Beobachtungen zum Töpfer Amasis, in *Athenian Potters, Painters*, 17-34.
- Mommsen 1998 H. Mommsen, Beobachtungen zu den Exekias-Signaturen, *Metis* XIII, 39-49.
- Mommsen 2002a H. Mommsen, Siegreiche Gespannpferde, *AntK* 45, 27-39.
- Mommsen 2002b H. Mommsen, Das Tritonabenteuer bei Exekias, in Clark/Gaunt 2002, 225-32.
- Mommsen 2005a H. Mommsen, Dionysos und sein Kreis im Werk des Exekias, *19./20. Trierer Winckelmannsprogramm* 2002/03, Mainz.
- Mommsen 2005b H. Mommsen, Meisterwerke des Töpfers Exekias: Zur Erfindung und zum Erfolg, in Strocka 2005, 257-69.
- Mommsen 2009a H. Mommsen, Size matters: Towards a Reconstruction of the Nearchos-Kantharos Acr. 611, in Moormann/Stissi 2009, 51-61.
- Mommsen 2009b H. Mommsen, Die Botkin-Klasse, in Tsingarida 2009, 31-46.
- Moon 1979 W.G. Moon, *Greek Vase-Painting in Midwestern Collections*, Chicago.
- Moon 1983 W.G. Moon ed., *Ancient Greek Art and Iconography*, Madison.

- Moore 1971 M.B. Moore, *Horses on Black-figured Greek Vases of the Archaic Period, ca. 620-480 B.C.*, diss. Univ. of New York 1971 (Ann Arbor 1972).
- Moore 1979a M.B. Moore, Lydos and the Gigantomachy, *AJA* 83, 79-100.
- Moore 1979b M.B. Moore, Poseidon in the Gigantomachy, in G. Kopcke/M.B. Moore, *Studies in Classical Archaeology. A Tribute to P.H. von Blanckenhagen*, New York.
- Moore 1980 M.B. Moore, Exekias and the Telamonian Ajax, *AJA* 84, 417-34.
- Moore 1985 M.B. Moore, Giants at the Getty, in *GVGetMus* 2, 21-40.
- Moore 1986a M.B. Moore, Aegina, Aphaia-tempel VIII. The Attic Black-Figured Pottery, *AA* 101, 51-93.
- Moore 1986b M.B. Moore, Athena and Herakles on Exekias' Calyxkrater, *AJA* 90, 35-39.
- Moore 1987 M.B. Moore, Attic Black Figure and Black Glazed Pottery, Part II in White 1987.
- Moormann/Stissi 2009 E.M. Moormann/V.V. Stissi eds., *Shapes and Images. Studies of Attic Black-Figure and Related Topics in Honour of Herman A.G. Brijder. Babesch Suppl.* 14, 2009.
- Moraw 1998 S. Moraw, *Die Mänade in der attischen Vasenmalerei*, Mainz.
- Moretti 1963 M. Moretti, *Museo di Villa Giulia*, Rome 1963.
- Moretti 1975 M. Moretti, *Nuove scoperte e acquisizioni nell'Etruria meridionale*, Rome.
- Moretti Sgubini 2000 A. M. Moretti Sgubini et al., *La collezione Augusto Castellani*, Rome.
- Müller 1996 S. Müller, Herrlicher Ruhm im Sport oder im Krieg- Der Apobates und die Funktion des Sports in der griechischen Polis, *Nikephoros* IX.5, 41-69.
- MuM* *Münzen und Medaillen AG*, Basel.
- Murray 1985 S.P. Murray, *Collecting the Classical Past. Antiquities from the Joseph Veach Noble Collection*, Tampa.
- Muscarella White 1974 O. Muscarella White, *Ancient Art. The Norbert Schimmel Collection*, Mainz.
- Mylonas/Raymond 1953 G.E. Mylonas/D. Raymond eds., *Studies Presented to David Moore Robinson II*, St. Louis.
- N.**
- Nadalini 2007 G. Nadalini, Restauri antichi su ceramiche greche. Differenziazione dei metodi, in Bentz/Kästner 2007, 29-34.
- Naumann/Neutsch 1960 R. Naumann/B. Neutsch, Palinuro. Ergebnisse der Ausgrabungen II. Nekropole, Terrassenzone und Einzelfunde. *RömMitt* IV.en Ergänzungsheft.
- Neeft 1994 C.W. Neeft, Tarantine Graves containing Corinthian Pottery, in Lippolis 1994, 185-237.
- Neils 1992 J. Neils, *Goddess and Polis, The Panathenaic Festival in Ancient Athens*, Princeton.
- Newby/Leader-Newby 2006 Z. Newby/R. Leader-Newby eds., *Art and Inscriptions in the Ancient World*, Cambridge.
- Nilsson 1953 M.P. Nilsson, Political Propaganda in Sixth Century Athens, in Mylonas/Raymond 1953, 743-48.
- Nørskov/Hannestad 2009 V. Nørskov/L. Hannestad et al., *The World of Greek Vases, Analecta Romana Inst. Daneci*, Suppl., Rome.
- O.**
- Oakley/Palagia 2009 J.H. Oakley/O. Palagia eds., *Athenian Potters and Painters II*, Oxford.
- Olmos 1976 R. Olmos, 'En torno al kylix de Medellín', *Habis* 7, 251-64.
- Olmos 1977 R. Olmos, La kylix de Medellín, un ensayo de interpretación iconográfica y comercial, *RArchBiblMus* 80, 867-87.
- Olmos 1990 R. Olmos, *Vasos Griegos de la Colección Conde de Lagunillas*, Kilchberg.
- Olmos 1993 R. Olmos, *Catálogo de los Vasos Griegos del Museo Nacional de Bellas Artes de la Habana*, Madrid.
- Osborne 1983-84 R. Osborne, The myth of propaganda and the propaganda of myth, *Hephaistos* 5/6, 61-70.
- Osborne 1996 R. Osborne, Pots, Trade and the Archaic Greek Economy, *Antiquity* 70, 31-44.
- Osborne 2007 R. Osborne, What Travelled with Greek Pottery?, *MedHistR* 22.1, 85-95.

- Osborne 2010 R. Osborne, The Art of Signing in Ancient Greece, *Arethusa* 43.2, 231-51.
- Osborne/Pappas 2006 R. Osborne/A. Pappas, Writing on Archaic Greek Pottery, in Newby/Leader-Newby 2006, 131-55.
- P.**
- Padgett 2002 J.M. Padgett, Objects of Desire: Greek Vases from the John B. Elliott Collection, *RecPrincUnivArtMus* 61, 37-48.
- Padgett 2003 J.M. Padgett, *The Centaur's Smile*, Princeton.
- Padgett 2009 J.M. Padgett, Attic Imports at Marion: Preliminary Results of the Princeton University Archaeological Expedition to Polis Chrysochous, Cyprus, in Oakley/Palagia 2009, 220-31.
- Paléothodoros 2002 D. Paléothodoros, Pourquoi les Étrusques achetaient-ils des vases attiques?, *Les Études Classiques* 70, 139-60.
- Panathenaic Games* O. Palagia/A. Choremi-Spetsieri eds., *The Panathenaic Games. Proceedings of an international conference held at the University of Athens, May 11-12, 2004*, Oxford 2007.
- Panvini/Giudice 2004 R. Panvini/F. Giudice eds., *Ta Attika. Greek Display at Gela. The figurate Attic Pottery of the ancient Colony*, Rome.
- Panvini/Giudice 2005 R. Panvini/F. Giudice, *Il Greco, il barbaro e la ceramica attica II*, Rome.
- Panvini/Sole 2009 R. Panvini/L. Sole eds., *La Sicilia in età arcaica. Dalle apoikiai al 480 a.C.*, Palermo.
- Paolucci 1997 G. Paolucci, *Museo Civico Archeologico delle Acque di Chianciano Terme*, Siena.
- Paolucci /Rastrelli 1999 G. Paolucci/A. Rastrelli, *Chianciano Terme I. Necropoli della Pedata (Tombe 1-21), Necropoli di via Montale (Tombe 2-4)*, Rome.
- Para* J.D. Beazley, *Paralipomena*, Oxford 1971.
- Paribeni 1960 E. Paribeni, Ceramica d'importazione dall' area sacra di S. Omobono, *BullCom* 77, esp. 117-19.
- Paribeni 1975 E. Paribeni ed., *Lavinium II. Le Tredici Are*, Rome.
- Pariente 1994 A. Pariente, Chronique des Fouilles en 1993, *BCH* 118, 417-866.
- Pariente/Touchais 1998 A. Pariente/G. Touchais eds., *Argos et l'Argolide, Topographie et Urbanisme, Actes de la Table Ronde internationale, Athènes 28/4-1/5 1990, Recherches Franco-Helléniques III*, Athens.
- Parker 1994 V. Parker, Zur absoluten Datierung des Leagros Kalos und die "Leagros-Gruppe", *AA* 109, 365-73.
- Pease 1935 M.Z. Pease, The Pottery from the North Slope of the Acropolis, *Hesp.* 4, 214-302.
- Pécasse 2002 M. Pécasse, Quelques remarques sur les signatures de céramistes et l' introduction de la figure rouge, in C. Müller/F. Prost eds., *Identités et cultures dans le monde méditerranéen antique*, Paris, 87-102.
- Pelagatti 1955/56 P. Pelagatti, La ceramica laconica del Museo di Taranto, *ASAtene* 33-34, 34-35.
- Pelagatti 1999 P. Pelagatti, Testa di fanciulla di Sakonides da Naxos: *Pinax* o Frammento di Coppa, in M. Castoldi ed., *"KOINA", Miscellanea di Studi Archeologici in Onore di Piero Orlandini*, Milan 1999, 313-21.
- Pellegrini 2006 E. Pellegrini, *I vasi figurati greci e etruschi di Pitigliano. Eroi, Amori, Divinità*, Pitigliano.
- Perdrizet 1908 P. Perdrizet, *Fouilles de Delphes V. Monuments Figurés, Petits Bronzes, Terre-Cuites, Antiquités Diverses*, Paris.
- Periplous* G.R. Tsetskhladze/A.J.N.W. Prag /A.M. Snodgrass eds., *Periplous. Papers on Classical Art and Archaeology presented to Sir John Boardman*, London 2000.
- Perreault/Bonias 2006 J.Y. Perreault/Z. Bonias, L'habitat d'Argilos : les céramiques archaïques, un aperçu, in Genière 2006, 49-54.
- Peschlow-Bindokat 1972 A. Peschlow-Bindokat, Demeter und Persephone in der attischen Kunst, *Jdl* 87, 60-157.

- Petrakova 2006 A. Petrakova, *CVA* St. Petersburg 3, Russia 10.
- Petrakova 2009a A. Petrakova, *CVA* St. Petersburg 8, Russia 15.
- Petrakova 2009b A. Petrakova, *CVA* St. Petersburg 10, Russia 18.
- Pfuhl 1923 E. Pfuhl, *Malerei und Zeichnung der Griechen*, Munich.
- Phritzilas 2006 S. Phritzilas, *Ο ΖΩΓΡΑΦΟΣ ΤΟΥ ΘΗΣΕΑ*, Athens.
- Pierro 1984 E. Pierro, *Ceramica 'ionica' non figurata e coppe attiche a figure nere*, *Materiali del Museo Arch. Naz. di Tarquinia* VI, Rome.
- Pipili 1987 M. Pipili, *Laconian Iconography of the Sixth century B.C.*, Oxford.
- Pipili 2009 M. Pipili, Some Observations on the Laconian Droop cup: origin and influences, in W.G. Cavanagh, C. Gallou, M. Georgiadis eds., *Sparta and Laconia from Prehistory to Pre-modern*, London.
- Plaoutine 1938 N. Plaoutine, *CVA* Paris, Louvre 9, France 14.
- Pots for the Living* A. Rathje/M. Nielsen/B.B. Rasmussen eds., *Pots for the Living, Pots for the Dead. Acta Hyperborea* 9, Copenhagen.
- Q.**
- Quagliati 1903a Q. Quagliati, Leporano. Tomba greca con ceramiche arcaiche, *NSc* 1903, 33-42.
- Quagliati 1903b Q. Quagliati, Taranto. Tombe e ceramiche greco-archaiche de R. Arsenale e del Borgo Orientale, *NotSc* 1903, 205-16.
- R.**
- Raab 1972 I. Raab, *Zu den Darstellungen des Parisurteils in der griechischen Kunst*, Frankfurt/Bern.
- Racz 1965 I. Racz, *Antikes Erbe*, Zürich.
- Raeck 1981 W. Raeck, *Zum Barbarenbild in der Kunst Athens im 6. und 5. Jahrhundert v. Chr.*, Bonn.
- Rasmussen 1979 T. Rasmussen, *Bucchero Pottery from Southern Etruria*, Cambridge.
- Rasmussen/Spivey 1991 T. Rasmussen/N. Spivey eds., *Looking at Greek Vases*, Cambridge.
- Rebillard 1991 L. Rebillard, Exékias apprend à écrire: diffusion de l'écriture du Céramique au VIe s. av. J.C., in C. Baurain et al. eds., *Phoinikeia Grammata. Lire et écrire en Méditerranée. Actes du colloque de Liège, 15-18 novembre 1989*, Namur, 549-64.
- Rebillard 1992 L. Rebillard, La coupe d'Archikles et Glaukytes l'écrit dans l'image, *BCH* 116, 501-40.
- Reed 1973 H. Reed, *Ancient Art in the Virginia Museum*, Richmond.
- Reed 1990 N.B. Reed, A Chariot Race for Athens' Finest: The *Apobates* Contest Re-Examined, *Journal of Sport History* 17.3, 306-17.
- Reeder 1995 E.D. Reeder ed., *Pandora. Women in Classical Greece*, Princeton.
- Reinsberg 1993 C. Reinsberg, *Ehe, Hetärentum und Knabenliebe im antiken Griechenland*, Munich.
- Reusser 1993 C. Reusser, Una tomba visentina nel Museo Archeologico di Chiusi. Considerazioni sulla fase arcaica di Bisenzio, *Prospettiva* 70, 75-86.
- Reusser 2002 C. Reusser, *Vasen für Etrurien. Verbreitung und Funktionen attischer Keramik im Etrurien des 6. und 5. Jahrhunderts vor Christus*, Kilchberg.
- Riccioni 2003 G. Riccioni, *Vasi greci da Vulci. Necropoli dell'Osteria. Scavi Feraguti-Mengarelli 1929-1931*, Milan.
- Richter 1932 G.M.A. Richter, An Aryballos by Nearchos, *AJA* 36,, 272-75.
- Richter 1938 G.M.A. Richter, A Cup by Tleson, *MetMusArtBull* 33.2, 52-54.
- Richter 1953 G.M.A. Richter, *CVA* New York, Metropolitan Museum of Art 2, U.S.A. 11.
- Rizza 1960 G. Rizza, Stipe votiva di una santuario di Demetra a Catania, *Bd'A* 45, 247-62.
- Rizza 1990 G. Rizza 1990, *I Vasi Attici ed Altre Ceramiche Coeve in Sicilia. Atti del Convegno internazionale, Catania, Camarina, Gela, Vittoria, 28 marzo -1 aprile 1990. CronArch* 29, Rome.
- Rizzo 1990 M.A. Rizzo, *Le anfore da trasporto e il commercio etrusco arcaico*, Rome.
- Robertson 1951a M. Robertson, Gordion Cups from Naucratis, *JHS* 71, 143-49.



- Robertson 1951b M. Robertson, The Place of Vase-Painting in Greek Art, *BSA* 46, 151-59.
- Robertson 1972 M. Robertson, 'Epoiesen' on Greek Vases: Other Considerations, *JHS* 92, 180-83.
- Robertson 1973 M. Robertson, A Vignette by the Amasis Painter, in Isler/Seiterle 1973, 81-84.
- Robertson 1981 M. Robertson, The Attic Black-Figure and Red-Figure Pottery, in V. Karageorghis/J.N. Coldstream eds., *Excavations at Kition IV. The non-Cypriot Pottery*, Nicosia, 51-73.
- Robertson 1982 M. Robertson, Beazley's Use of Terms, *Add<sup>2</sup>*, xi-xviii.
- Robertson 1987 M. Robertson, The Attic Pottery, in *Amathonte II*, 32-43.
- Robinson/Fluck 1937 D.M. Robinson/E.J. Fluck, *A Study of Greek Love Names*, Baltimore.
- Roebuck 1940 C. Roebuck, Pottery from the North Slope of the Acropolis 1937-38, *Hesp.* 9, 192-260.
- Rosati 1973-74 R. Rosati, I ceramisti nella società ateniese del VI secolo a.C., *Atti della Accademia delle Scienze dell' Istituto di Bologna*, Classe di Scienze Morali, *Rendiconti* 62, 178-201.
- Rosati 1976-77 R. Rosati, La nozione di "proprietà dell'officina" e l'epoiesen nei vasi attici, *Atti della Accademia delle Scienze dell' Istituto di Bologna*, Classe di Scienze Morali, *Rendiconti* 65, 45-73.
- Rouillard/Verbanck 2003 P. Rouillard/A. Verbanck-Piérard eds., *Le vase grec et ses destins*, Munich 2003.
- Rudolph 1995 W. Rudolph, A Bath in the Crowd, A Band Cup by the Bloomington Painter, *Thetis* 2, 61-72.
- Rumpf 1937 A. Rumpf, *Sakonides*, Leipzig.
- Russell 1994 P.J. Russell, *Ceramics and Society. Making and Marketing Ancient Greek Pottery*, Tampa.
- Russo/Di Giuseppe 2008 A. Russo/H. Di Giuseppe eds., *Felicitas temporum. dalla terra alle genti: La Basilicata settentrionale tra archeologia e storia*, Potenza.
- Rutter/Sparkes 2000 N.K. Rutter/B.A. Sparkes eds., *Word and Image in Ancient Greece*, Edinburgh.
- S. S.
- Salis 1930 A. von Salis, *Theseus und Ariadne*, Berlin/Leipzig.
- Salmon 2000 J. Salmon, Pots and Profits, in *Periplus*, 245-52.
- Sancisi-Weerdenburg 2000 H. Sancisi-Weerdenburg ed., *Peisistratos. A Reappraisal of the Evidence*, Amsterdam.
- Santrot/Frère/Hugot 2004 M.-H. Santrot/D. Frère/L. Hugot eds., *Vases en voyage de la Grèce à l'Etrurie*, Nantes.
- Schaeffer 1997 S.J. Schaeffer et al., *The Corinthian, Attic and Lakonian Pottery from Sardis*, Princeton.
- Schauenburg 1965 K. Schauenburg, Erastes und Eromenos auf einer Schale des Sokles, *AA* 80, 849-67.
- Schauenburg 1971 K. Schauenburg, Herakles und die Hydra auf attischem Schalenfuss, *AA* 86, 162-78.
- Schauenburg 1974 K. Schauenburg, Zu attischen Kleinmeisterschalen, *AA* 89, 198-219.
- Schauenburg 1979 K. Schauenburg, Herakles und Bellerophon auf einer Randschale in Kiel, *MedRome* 1979, 9-20.
- Schauenburg 1981 K. Schauenburg, Zu einer Kleinmeisterschale in Privatbesitz, *AA* 96, 333-43.
- Scheffer 1988 C. Scheffer, Workshop and Trade Patterns in Athenian Black Figure, in Christiansen/Melander 1988, 536-46.
- Scheffer 2001 C. Scheffer ed., *Ceramics in Context. Proceedings of the Internordic Colloquium on Ancient Pottery held at Stockholm, 13-15 June 1997*, Stockholm.
- Schefold 1992 K. Schefold, *Gods and Heroes in late Archaic Greek Art*, Cambridge.
- Schefold 1993 K. Schefold, *Götter- und Heldensagen der Griechen in der früh- und hocharchaischen Kunst*, Munich.
- Scheibler 1983 I. Scheibler, *Griechische Töpferkunst. Herstellung, Handel und Gebrauch der antiken Tongefässe*, Munich.

- Scheibler 1984 I. Scheibler, Zur mutmasslichen Grösse attischer Töpfereien des 6. Jahrhunderts v. Chr., in Brijder 1984, 130-34.
- Scheibler 1988 I. Scheibler, Die Kouroi des Amasis-Malers, in Christiansen/Melander 1988, 547-57.
- Schellenberg 2001 S. Schellenberg, *Das Motiv der Entführung durch geflügelte Wesen in der attischen Vasenmalerei*, Lizentiatsarbeit der Univ. Zürich ([www.arachne.ch/pubs/liszel.pdf](http://www.arachne.ch/pubs/liszel.pdf)).
- Scheller 1981 M. Scheller, Die Bandschale des Neandros, *MusHelv* 38, 220-27.
- Schlesier/Schwarzmaier R. Schlesier/A. Schwarzmaier eds., *Dionysos. Verwandlung und Ekstase*, Regensburg 2008.
- Schlotzhauer 2000 U. Schlotzhauer, Die südionischen Knickrandschalen: Formen und Entwicklung der sog. Ionischen Schalen in archaischer Zeit, in Krinzinger 2000, 407-16.
- Schlotzhauer 2001 U. Schlotzhauer, Ausgewählte ostgriechische Keramik aus Naukratis im Blickwinkel neuer Forschungen, in Höckmann/Kreikenbom, 111-25.
- Schmaltz/Söldner 2003 B. Schmaltz/M. Söldner eds., *Griechische Keramik im kulturellen Kontext. Akten des Internationalen Vasen-Symposiums in Kiel vom 24. bis 28.9.2001*, Münster.
- Schmidt/Oakley 2009 S. Schmidt/J.H. Oakley 2009, *Hermeneutik der Bilder-Beiträge zu Ikonographie und Interpretation Griechischer Vasenmalerei. Beihefte zum CVA Deutschland IV*, Munich.
- Schmitt 1966 M.L. Schmitt, Bellerophon and the Chimaera in Archaic Greek Art, *AJA* 70, 31-47.
- Schmitt/Schnapp 1982 P. Schmitt/A. Schnapp, Image et Société en Grèce ancienne: Les représentations de la chasse et du banquet, *RA* 1982, 57-74.
- Schnapp 1997 A. Schnapp, *Le chasseur et la cité. Chasse et érotique dans la Grèce ancienne*, Paris.
- Schöne 1987 A. Schöne, *Der Thiasos. Eine ikonographische Untersuchung über das Gefolge des Dionysos in der attischen Vasenmalerei des 6. und 5. Jhs. v. Chr.*, Göteborg.
- Schreiber 1999 T. Schreiber, *Athenian Vase Construction. A Potter's Analysis*, Malibu.
- Schultz 2007 P. Schultz, The iconography of the Athenian apobates race: origins, meanings, transformations, in *Panathenaic Games*, 59-72.
- Schwarz 1996 S.J. Schwarz, *Greek Vases in the National Museum of Natural History, Smithsonian Institution, Washington D.C.*, Rome.
- Seeberg 1994 A. Seeberg, Epoiesen, egraphsen, and the organization of the vase trade, *JHS* 114, 162-64.
- Servadei 2005 C. Servadei, *La figura di Theseus nella ceramica attica. Iconografia e iconologia del mito nell' Atene arcaica e classica*, Bologna.
- Shapiro 1980 H.A. Shapiro, Hippokrates Son of Anaxileos, *Hesp.* 49, 289-93.
- Shapiro 1981a H.A. Shapiro, Courtship Scenes in Attic Vase-Painting, *AJA* 85, 133-43.
- Shapiro 1981b H.A. Shapiro, *Greek Vases from Southern Collections*, New Orleans.
- Shapiro 1984 H.A. Shapiro, Herakles and Kyknos, *AJA* 88, 523-29.
- Shapiro 1989 H.A. Shapiro, *Art and Cult under the Tyrants in Athens*, Mainz.
- Shapiro 1990 H.A. Shapiro, Old and New Heroes: Narrative, Composition, and Subject in Attic Black-Figure, *CIAnt* 9, 114-56.
- Shapiro 1993 H.A. Shapiro, *Personifications in Greek Art*, Kilchberg.
- Shapiro 1995 H.A. Shapiro, *Art and Cult under the Tyrants in Athens, Supplement*, Mainz.
- Shapiro et al. 1995 H.A. Shapiro/C.A. Picón/G.D. Scott III eds., *Greek Vases in the San Antonio Museum of Art*, San Antonio.
- Siebert 1978 G. Siebert, Signature d'artistes, d'artisans et de fabricants dans l'antiquité classique, *Ktema* 3, 111-31.
- Silvestrelli 1998 F. Silvestrelli, 'Il ratto di Europa tra settimo e quinto secolo a.C.: dall'iconografia all'iconologia', *Ostraka* VII.1-2, 159-98.
- Simon 1982 E. Simon, *The Kurashiki Ninagawa Museum. Greek, Etruscan and Roman Antiquities*, Mainz.

- Simon 1989 E. Simon, *Die Sammlung Kiseleff im Martin von Wagner Museum der Universität Würzburg* II. Minoische und griechische Antiken, Mainz.
- Sismanides 1985 K. Sismanides, Ἀνασκαφικὲς ἐργασίες. Νομοσ Θεσσαλινικῆς. Κουφάλια, *ADelt* 40, 235.
- Skudnova 1957 V.M. Skudnova, Nouveaux fragments des coupes a figures noires du peintre Tleson (Russ.), *SoobErmit* 11, 45-46.
- Slater 1999 N.W. Slater, The Vase as Ventriloquist: *KALOS*-inscriptions and the Culture of Fame, in Mackay 1999, 143-61.
- Slehoferova 2009 V. Slehoferova, *CVA* Basel, Antikenmuseum und Sammlung Ludwig 4, Schweiz 8.
- Smith 1926 H.R.W. Smith, The Skyphos of Klitomenes, *AJA* 30, 432-41.
- Smith 1945 H.R.W. Smith, From farthest West, *AJA* 49, 465-79.
- Smith/Pryce 1926 A. Smith/F. Pryce, *CVA* London, British Museum 2, England 2.
- Snodgrass 1980 A.M. Snodgrass, *Archaic Greece: The Age of Experiment*, London.
- Snoddgrass 2000 A.M. Snodgrass, The Uses of Writing on Early Greek Painted Pottery, in Rutter/Sparkes 2000, 22-34.
- Spivey 1991 N.J. Spivey, Greek Vases in Etruria, in Rasmussen/Spivey 1991, 131-50.
- Stähler 1968-70 K. Stähler, "Exekias bemalte und töpferte mich", *ÖJh* 49, 79-113.
- Stähler 1987 K. Stähler, Zum Verhältnis von Töpfer und Maler am Beispiel von Ergotimos und Klitias, *Boreas* 10, 5-10.
- Stansbury-O'Donnell 1999 M.D. Stansbury-O'Donnell, *Pictorial Narrative in Ancient Greek Art*, Cambridge.
- Stansbury-O'Donnell 2006 M.D. Stansbury-O'Donnell, *Vase Painting, Gender, and Social Identity in Archaic Athens*, Cambridge.
- Stansbury-O'Donnell 2009 M.D. Stansbury-O'Donnell, Structural Differentiation of Pursuit Scenes, in D. Yatromanolakis ed., *An Archaeology of Representations. Ancient Greek Vase-Painting and Contemporary Methodologies*, Athens.
- Steiner 1993 A. Steiner, The Meaning of Repetition. Visual Redundancy on Archaic Athenian Vases, *JdI* 108, 197-219.
- Steiner 1997 A. Steiner, Illustrious Repetitions: Visual Redundancy in Exekias and his Followers, in *Athenian Potters, Painters*, 157-69.
- Steiner 2007 A. Steiner, *Reading Greek Vases*, Cambridge.
- Steuben 1968 H. von Steuben, *Frühe Sagendarstellungen in Korinth und Athen*, Berlin.
- Stibbe 1972 C.M. Stibbe, *Lakonische Vasenmaler des sechsten Jahrhunderts v. Chr.*, Amsterdam/London.
- Stibbe 2004 C.M. Stibbe, *Lakonische Vasenmaler des sechsten Jahrhunderts v. Chr.*, Supplement, Mainz.
- Stissi 1999a V. Stissi, Why do numbers count? A Plea for a Wider Approach to Excavation Pottery, in Docter/Moormann 1999, 404-7.
- Stissi 1999b V. Stissi, Production, Circulation and Consumption of Archaic Greek Pottery (sixth and early fifth centuries BC), in Crielaard et al. 1999, 83-113.
- Stissi 2003 V. Stissi, *Pottery for the People*, diss. Univ. of Amsterdam.
- Strawczynski 2003 N. Strawczynski, Peindre pour Athéna? La Place de l'Acropole dans la production de quelques peintres attiques, in Rouillard/Verbanck 2003, 57-61.
- Strocka 2005 V.M. Strocka ed., *Meisterwerke. Internationales Symposium anlässlich des 150. Geburtstages von Adolf Furtwängler*, Munich.
- Sutton 2009 R.F. Sutton, Jr., Lovemaking on Attic Black-Figure Pottery: Corpus with some Conclusions, in Schmidt/Oakley 2009, 77-91.
- Swindler 1916 M.H. Swindler, The Bryn Mawr Collection of Greek Vases, *AJA* 20, 308-45.
- T.**
- Tamburello 1969a I. Tamburello, Palermo. Necropoli. Rinvenimenti del dicembre 1966, *NotSc* 1969, 277-304.
- Tamburello 1969b I. Tamburello, Palermo. Necropoli: campagna di scavo 1967, *NotSc* 1969, 305-15.

- Thalmann 1977 J.P. Thalmann, Céramique trouvée à Amathonte, in Gjerstad 1977, 65-84.  
*Theseus der Held* M. Flashar et al., *Theseus der Held der Athener*, Munich 2003.
- Tiverios 1976 M.A. Tiverios, *Ὁ Λύδης καὶ τὸ Ἔργον τοῦ*, Athens.
- Tiverios 1985-86 M.A. Tiverios, Archaische Keramik aus Sindos, *Makedonikà* 25, 70-85.
- Tomba Panatenaica* G. Riccioni/M.T. Falconi Amorelli, *La tomba della Panatenaica di Vulci, Quaderni di Villa Giulia* 3, Rome.
- Tonks 1905 O.S. Tonks, A new kalos-artist: Phrynos, *AJA* 9, 288-93.
- Torelli 1982 M. Torelli, Per la definizione del commercio greco-orientale: il caso di Gravisca, *PP* 37, 304-25.
- Torelli 2007 M. Torelli, *Le strategie di Kleitias. Composizione e programma figurativo del vaso François*, Milan 2007.
- Tosto 1999 V.F. Tosto, *The Black-Figure Pottery signed ΝΙΚΟΣΘΕΝΕΣΕΠΙΟΙΕΣΕΝ*, Allard Pierson Series vol. 11, Amsterdam.
- Trendall 1978 A.D. Trendall, *Greek Vases, National Gallery of Victoria*, Melbourne.
- Tronchetti 1973 C. Tronchetti, Contributo al problema delle rotte commerciali archaiche, *DialArch* 7, 5-16.
- Tronchetti 1989 C. Tronchetti, Le importazione di ceramica attica a figure nere in Etruria, *Atti del secondo congresso internazionale etrusco, Firenze, maggio-giugno 1985 (Suppl. StEtr)*, Rome.
- True 1978 M. True, *CVA Boston, Museum of Fine Arts* 2, U.S.A. 19.
- True 1987 M. True ed., *Papers on the Amasis Painter and his World*, Malibu.
- Tsetskhladze/Snodgrass G.R. Tsetskhladze/A.M. Snodgrass, *Greek settlements in the Eastern Mediterranean and the Black Sea, BAR*, 2002.
- Tsingarida 2009 A. Tsingarida ed., *Shapes and Uses of Greek Vases (7<sup>th</sup>-4<sup>th</sup> centuries B.C.)*, Brussels 2009.
- Tuna-Nörbling 1993 Y. Tuna-Nörbling, Attische Keramik aus Phokaia, *Arkeoloji ve Sanat* 59, 16-27.
- Tuna-Nörbling 1995 Y. Tuna-Nörbling, *Die attisch-schwarzfigurige Keramik und der attische Keramikexport nach Kleinasien, IstForsch* 41, Tübingen.
- Tuna-Nörbling 1999 Y. Tuna-Nörbling, *Daskyleion I, Die Attische Keramik, Arkeoloji Dergisi* VI, Izmir.
- Tuna-Nörbling 2002 Y. Tuna-Nörbling, Attische Keramik aus Phokaia (Eski Foça), *AA* 117, 161-231.
- U.
- Uncini 1991 A. Uncini, *Museo del vino di Torgiano, Materiali archeologici*, Perugia.
- Ure 1932 P.N. Ure, Droop Cups, *JHS* 52, 55-71.
- Ure 1953 P.N. Ure, Droop Cups, Black and Figured, in Mylonas/Raymond 1953, 45-54.
- Utili 2002 F. Utili, Bemerkungen zu drei attischen Trinkgefäßen im Reiss Museum in Mannheim, in Bentz 2002, 37-42.
- V.
- Vacano 1973 O. von Vacano, *Zur Entstehung und Deutung gemalter seitenansichtiger Kopfbilder auf schwarzfigurigen Vasen des griechischen Festlandes*, Bonn.
- Vallet 1996 G. Vallet ed., *Le monde grec colonial d'Italie du Sud et de Sicilie, Coll. de l'Ecole Franc. de Rome* 218, Rome.
- Vallet/Villard 1955 G. Vallet/F. Villard, Lampes du VII<sup>e</sup> s. et chronologie des coupes ioniennes, *MEFR* 67, 7-34.
- Vallet/Villard 1964 G. Vallet/F. Villard, *Megara Hyblaea II, La ceramique archaïque*, Paris.
- Vanderpool 1945 E. Vanderpool, An unusual black-figured cup, *AJA* 49, 436-40.
- Venit 1988 M.S. Venit, *Greek Painted Pottery from Naukratis in Egyptian Museums*, Winoka Lake.
- Verbanck-Piérard 2008 A. Verbanck-Piérard, The Colors of the Akropolis: Special Techniques for Athena, in Lapatin 2008, 47-60.
- Verhulst 1997 S. Verhulst, Zeus in Labour: A Representation of Athena's Birth, in Brussels?, *BullMRAH* 68, 91-104.

- Vermeule 1979 E. Vermeule, *Aspects of Death in Early Greek Art and Poetry*, Berkeley.
- Vian 1951 F. Vian, *Répertoire des gigantomachies figurées dans l'art grec et romain*, Paris.
- Vickers 1980 M. Vickers, Another dirty trick vase, *AJA* 84, 183-84.
- Vickers 1985 M. Vickers, Artful Crafts: the Influence of Metalwork on Athenian Pottery, *JHS* 105, 108-28.
- Vickers/Gill 1994 M. Vickers/D. Gill, *Artful Crafts. Ancient Greek Silverware and Pottery*, Oxford.
- Vierneisel/Kaeser 1990 K. Vierneisel/B. Kaeser, *Kunst der Schale, Kultur des Trinkens*, Munich.
- Villanueva-Puig 1987 M.-C. Villanueva-Puig, Sur l'identité de la figure féminine assise sur un taureau dans la céramique attique à figures noires, in *Images et Société*, 131-43.
- Villanueva-Puig 2007 M.-C. Villanueva-Puig, Des signatures des potiers et de peintres de vases à l'époque grecque archaïque et de leurs interprétations, *Metis N.S.* 5, 27-50.
- Villanueva-Puig 2009 M.-C. Villanueva-Puig, *Ménades. Recherches sur la genèse iconographique du thiasse féminin de Dionysos des origines à la fin de la période archaïque*, Paris.
- Villard 1946 F. Villard, L'Evolution des coupes attiques à figures noires, *REA* 48, 153-81.
- Villard 1953 F. Villard, Le Peintre des Centaures, in Mylonas/Raymond 1953, 65-69.
- Villard 1960 F. Villard, *La céramique grecque de Marseille*, Paris.
- Villard 2002 F. Villard, La signature des peintres sur les vases grecs, *REG* 115, 778-82.
- Viviers 2006 D. Viviers, Signer une oeuvre en Grèce ancienne: Pourquoi? Pour qui?, in Genière 2006, 141-56.
- Vokotopoulou 1985 J. Vokotopoulou et al., *Sindos, Catalogue of the Exhibition, Archaeological Museum, Thessalonica*, Athens.
- Vorberg 1965 G. Vorberg, *Glossarium Eroticum*, 2nd ed., Hanau.
- Vos 1963 M.F. Vos, *Scythian Archers in Archaic Vase-Painting*, Groningen.
- W.**
- Wachter 1992 R. Wachter, R. 1992, Der Informationsgehalt von Schreibfehlern in griechischen und lateinischen Inschriften, *WürzbJb* 18, 17-31.
- Wachter 2003 R. Wachter, Drinking Inscriptions on Little Master Cups: A Catalogue (AVI 3), *Kadmos* 42, 141-89.
- Wachter 2004 R. Wachter, Χαίρε καὶ πῖε εἶ (AVI 2), in J.H.W. Penney ed., *Indo-European Perspectives. Studies in honour of Anna Morpurgo Davies*, Oxford, 300-22.
- Wagner 2000 C. Wagner, The Potters and Athena. Dedications on the Athenian Acropolis, in *Periplus*, 383-87.
- Wagner 2001 C. Wagner, The Worship of Athena on the Acropolis: Dedications of Plaques and Plates, in S. Deacy/A. Villing eds., *Athena in the Classical World*, Leiden 2001, 95-104.
- Wagner 2003 C. Wagner, Des vases pour Athéna. Quelques réflexions sur l'Acropole d'Athènes comme contexte, in Rouillard/Verbanck 2003, 49-56.
- Walter-Karydi 1973 E. Walter-Karydi, *Samische Gefässe des 6. Jhr. V. Chr.*, Samos VI.1, Bonn.
- Walter-Karydi et al. 1982 E. Walter-Karydi/W. Felten/R. Smetana-Scherres, *Alt-Aegina* II,1, Bayer. Akad. des Wissenschaften, Inst. für klass. arch. der Univ. Salzburg, Mainz.
- Warden 2004 P.G. Warden, *Greek Vase Painting. Form, Figure and Narrative. Treasures of the National Archaeological Museum in Madrid*, Dallas.
- Webster 1933-34 T.B.L. Webster, Greek Vases in the Manchester School of Art, *ManMem* 78, 1-7.
- Webster 1941-43 T.B.L. Webster, New Greek Vases in the Manchester Museum, *ManMem* 85, 39-44.
- Webster 1972 T.B.L. Webster, *Potter and Patron in Classical Athens*, London.
- Wegner 1991-92 M. Wegner, Gedanken zur griechischen Kunst: Nearchos, *ÖJh* 61, 51-54.
- Welwei 1974 K.W. Welwei, *Unfreie im antiken Kriegsdienst* I, Wiesbaden.
- White 1987 P. White ed., *The Extramural Sanctuary of Demeter and Persephone at Cyrene, Libya. Final Reports* III, Philadelphia.
- Whitehouse et al. 2000 R.D. Whitehouse/E. Herring/H. Wilkins, *Botromagno, Excavations and Survey at Gravina in Puglia 1979-1985*, London.

- Williams 1985 D.J.R. Williams, *Greek Vases*, Cambridge.
- Williams 1995 D.J.R. Williams, Potter, Painter and Purchaser, in *Culture et Cité*, 139-60.
- Winter 1885 F. Winter, Vasen mit Umriß-Zeichnung, *AZ*, 187-203.
- Wójcik 1989 M.R. Wójcik, *Museo Claudio Faina di Orvieto. Ceramica attica a figure nere*, Perugia.
- Woodford/Loudon 1980 S. Woodford/M. Loudon, Two Trojan Themes: The iconography of Ajax carrying the body of Achilles and of Aeneas carrying Anchises in Black Figure Vase Painting, *AJA* 84, 25-40.
- Woodford 2003 S. Woodford, *Images of Myths in Classical Antiquity*, Cambridge.
- Wünsche 1998 R. Wünsche ed., *Il Torso del Belvedere da Aiace a Rodin*, Munich.
- Wünsche 2003 R. Wünsche ed., *Herakles Herkules*, Munich.
- Wünsche 2006 R. Wünsche ed., *Mythos Troja*, Munich.
- Wünsche 2008 R. Wünsche ed., *Starke Frauen*, Munich.
- Wünsche/Knauss 2004 R. Wünsche/F. Knauss eds., *Lockender Lorbeer*, Munich.
- Y.**
- Yfantidis 1990 K. Yfantidis, *Antike Gefässe, Staatlichen Kunstsammlungen Kassel*, Melsungen.
- Z.**
- Zardini 2009 F. Zardini, *The Myth of Herakles and Kyknos. A Study in Greek Vase-Painting and Literature*, Verona.
- Zisa 2007 F. Zisa, *Ceramica Ateniese a Figure Nere dal Museo Archeologico Regionale « Paolo Orsi » di Siracusa*, Turin.